


New Frank Oz Interview • Lucas Down Under • Admiral Ackbar Surfaces

# STAR WARS®

## INSIDER

EVIL *has a* NEW NAME

A close-up, high-contrast image of Darth Maul's face. The image is dominated by red and black colors. His eyes are large, yellow, and staring. His mouth is slightly open, showing a dark, textured interior. The lighting is dramatic, highlighting the contours of his face and the texture of his skin.

DARTH  
MAUL  
DARK LORD OF THE  
SITH  
*From Episode I*

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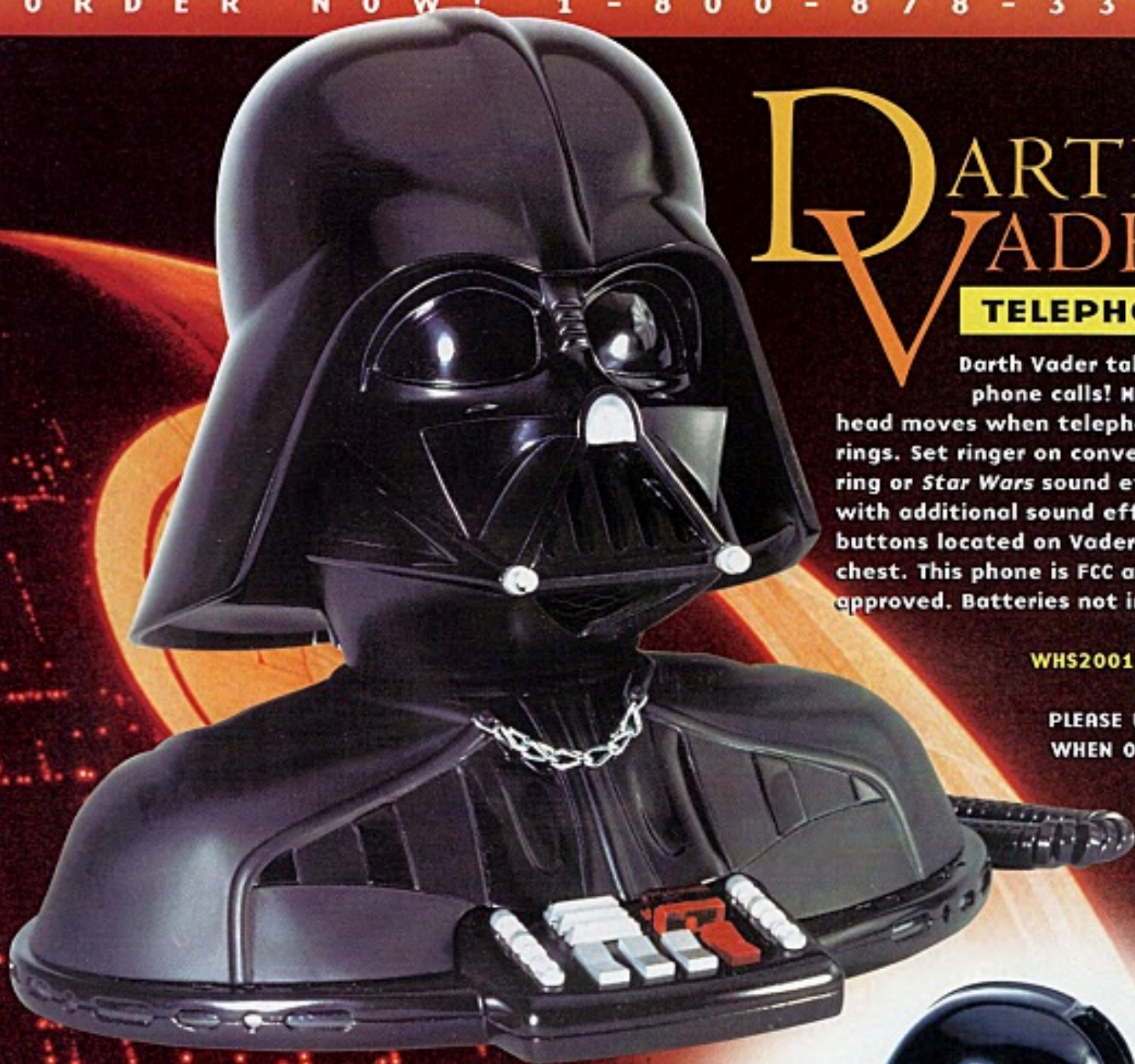
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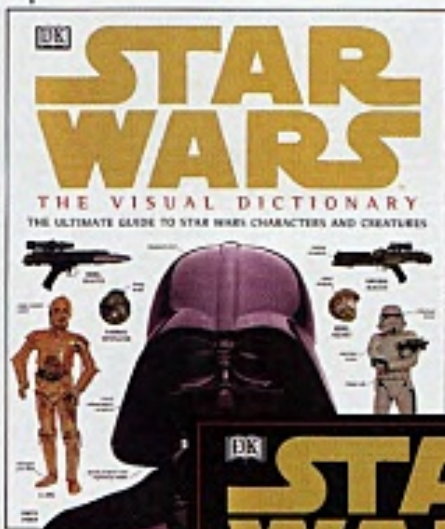


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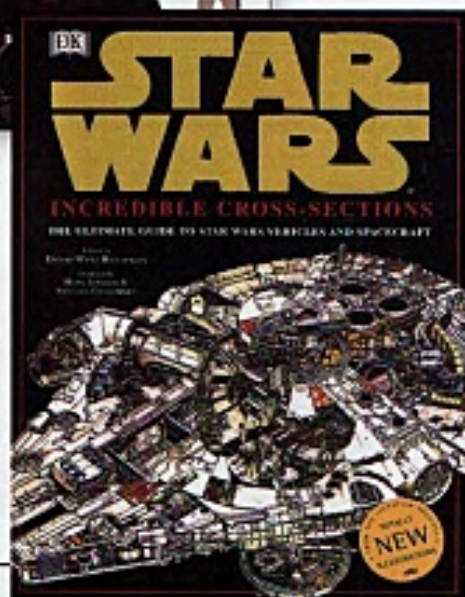
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Number 42

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### ON THE COVER

Ray Park is Darth Maul in *Star Wars: Episode I The Phantom Menace*.

Illustration by Javier Fernandez

from the editor's desk

# STAR WARS CELEBRATION

It's clear from the pile of mail I received after asking for suggestions for the *Star Wars* fan event that a lot of you are planning to make the trip to Denver over the May 1st weekend to attend the *Star Wars* Celebration.

I can't wait to see all of you there. This is going to be a terrific opportunity to get together and have a weekend of living *Star Wars*.

Now for your suggestions. Number one on the list was "have George Lucas come and sign everybody's autograph book"—or a variation on that theme. As much as I would LOVE for this to happen, it simply can't be done. Work on Episode I, which George Lucas personally supervises, will be going full speed up to the date of release, since things such as final print quality and foreign language dubbing will still have to be completed. But while George will be unable to attend the event, producer Rick McCallum has promised to be there, and we are excited to have him.

Also, we have decided to remove autograph signing as a main focus of the event. Although autographs are great, too many fan conventions are just about long lines and autographs. Autographs have become big business over the years, and often times conventions use a lot of space—and a lot of celebrity time—for signing autographs, which inevitably aren't available to everyone who wants one.

We think *Star Wars* deserves something completely different in a fan event. We are going to program interactive activities that everyone can participate in, like a Lucasfilm Archives exhibit, a *Star Wars* timeline, and Last Man Standing trivia contest. We also want to give the Episode I celebrities who will attend more time to talk with attendees. This event is first and foremost about having fun with other *Star Wars* fans, and we want to give everyone a chance to participate.

As for other suggestions:

Gary Price suggested we offer event-only merchandise, perhaps reasonably priced autographed stuff like action figures. Can-do Gary, we are working on affordable autographed items for our *Star Wars* Celebration store. Devin Farr suggested we have "some sort of SW: CCG tournaments going on." You bet Devin. We are already talking with Decipher. Kenneth Kamiel suggested "a private showing for fans of *The Phantom Menace*." This, unfortunately, will not occur since the convention is three weeks before the movie's release date, but we will have an Episode I behind-the-scenes presentation from Lucasfilm. Elizabeth DeHoff sent a great letter with lots of ideas including the opportunity "to watch and perform *Star Wars* related songs and skits." While this does sound intriguing, I'm having a hard time visualizing how to make this one work. Diana Lehman suggested that we display items from the films and "have a puppet with Yoda providing wisdom." Not only will we have props, but we will have some Episode I props. As for the puppet show, well how about if I do that myself, with our resident Frank Oz worshipper/managing editor Scott Chernoff providing the voice.

Thanks to everyone who wrote in. Keep the suggestions coming. Ticket ordering information for the *Star Wars* Celebration is on page 18 of this issue. I'll see you there!

JON BRADLEY SNYDER  
Editor-in-Chief



# STAR WARS INSIDER

ISSUE NUMBER 42

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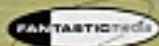
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## rebel rumblings

### Act Up

In *Star Wars Insider* #38, Samuel L. Jackson stated how he used his clout to gain the attention of George Lucas. I am an actor studying in Austin, Texas, and I have neither the clout nor the money to make myself known to the people casting *Star Wars*. I have exhausted all the ways I know of achieving the possibility of auditioning and I am now begging you for a referral. It would indeed be an incredible journey for an unknown but devoted actor from the independent film world of Austin to make it to the next prequel, but I believe it would happen if given the same attention Samuel L. Jackson received.

**MATTHEW B. PULLIAM** Austin, TX

It is probably every *Star Wars* fan's dream to be in the new movies. I know I'd love to be somehow connected any which way to the *Star Wars* universe. I'd be willing to do slave labor for Mr. Lucas, get his morning cup of joe, carry equipment, crawl around on my knees all days like a Jawa, sweep, and mop. So how about giving us loyal fans a helping hand? Is there any way Joe Public can get in touch with casting director Robin Gurland or anybody in charge of laborers? Or can you provide us with dates/times/places where casting/auditions will be held in the future?

I recently read in *Insider* #39 that Warwick Davis got his memorable role as Wicket after answering a casting call that his grandmother heard on the radio, and (in *Insider* #38) that screen legend Samuel L. Jackson got his role by going on a talk show and saying how much of a huge *Star Wars* fan he was. Who knows? There might be a person out there in the guise of a loyal lifelong fan that would be perfect for the role as the older Anakin Skywalker, or any of the myriad supporting roles that need to be filled. Thank you for an awesome magazine, and keep up the good work.

**TONY SCAVARELLI** Concord, NH

Tony and Matthew (and the dozens of others who've written with the same requests), I'm right there with you. I can't tell you the number of times my wonderful grandmother, proud of my managing editor status in the *Star Wars* universe, has told me, "You know what you oughta do? You oughta get yourself into one of those *Star Wars* movies." Well guys, as I told my Gramma, as much as I'd love it, it just ain't that easy.

Sure, Sam Jackson was able to use his clout

to help him nail his role, but he also had years of training and experience on stage and in films to back it up. Warwick got his part because Lucasfilm was looking for large numbers of little people to play Ewoks — it didn't matter if they knew how to act yet. Even the crew (the "laborers," as Tony put it) are highly-skilled professionals who have spent years honing their crafts. One of the reasons *Star Wars* is so great is because George Lucas has taken great care with every aspect, and by and large that means turning to experienced and trained actors and technical artists.

Matthew, I've no doubt you've learned a lot in the Austin film scene (where some of my favorite directors, like Richard Linklater and Robert Rodriguez, came from), but I'm afraid the best way to get an audition with Robin Gurland is to have a reputable talent agent submit you for a part, which is the way it tends to work in the film industry, unless she puts out an open call to the public (as was done with the Ewoks for Jedi). But don't worry, because you guys, and all of us, are already a part of *Star Wars*, and *Star Wars* a part of us, because we are bonded to it in our hearts. Besides, if anyone's getting in on the older Anakin action, it's gonna be me. My grandma would be so proud.

### Indiana Jones and the Infernal Machine?

There is so much I want to say in this letter, but if I write it all, it would take up the whole issue. Just let me say great job on the magazine and keep up the good work. Each issue I read gets better and better. The articles I read in your magazine seem to be written just for me. For example, the articles about *Star Wars* and *The Simpsons* (*Insider* #38), *Star Wars* and video game history (*Insider* #40), and *Star Wars* and music (also #40) — all three articles combine *Star Wars* and something else I like.

Anyway, I have a question I am almost certain you guys and gals can answer about the Indiana Jones game, Indiana Jones and the Infernal Machine. That game looks awesome. Since they announced it just when you were going to press (*Insider* #40), you didn't give any information about it except for a caption. I was wondering what system it would be for — Nintendo 64, PlayStation, or PC? Thanks, and may the Force be with you!

**BLAKE GORDON** Ossian, IN

Happy to oblige, Blake, and thanks for the kind words. LucasArts' Indiana Jones and the  
**see REBEL RUMBLINGS p. 80**



# STAR WARS

**A PLANET TORN BY OUTSIDERS  
A JEDI TORN FROM WITHIN  
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BY JAN STRNAD ANTHONY WINN AND ROBERT JONES COVER BY KEN KELLY

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# EPISODE I



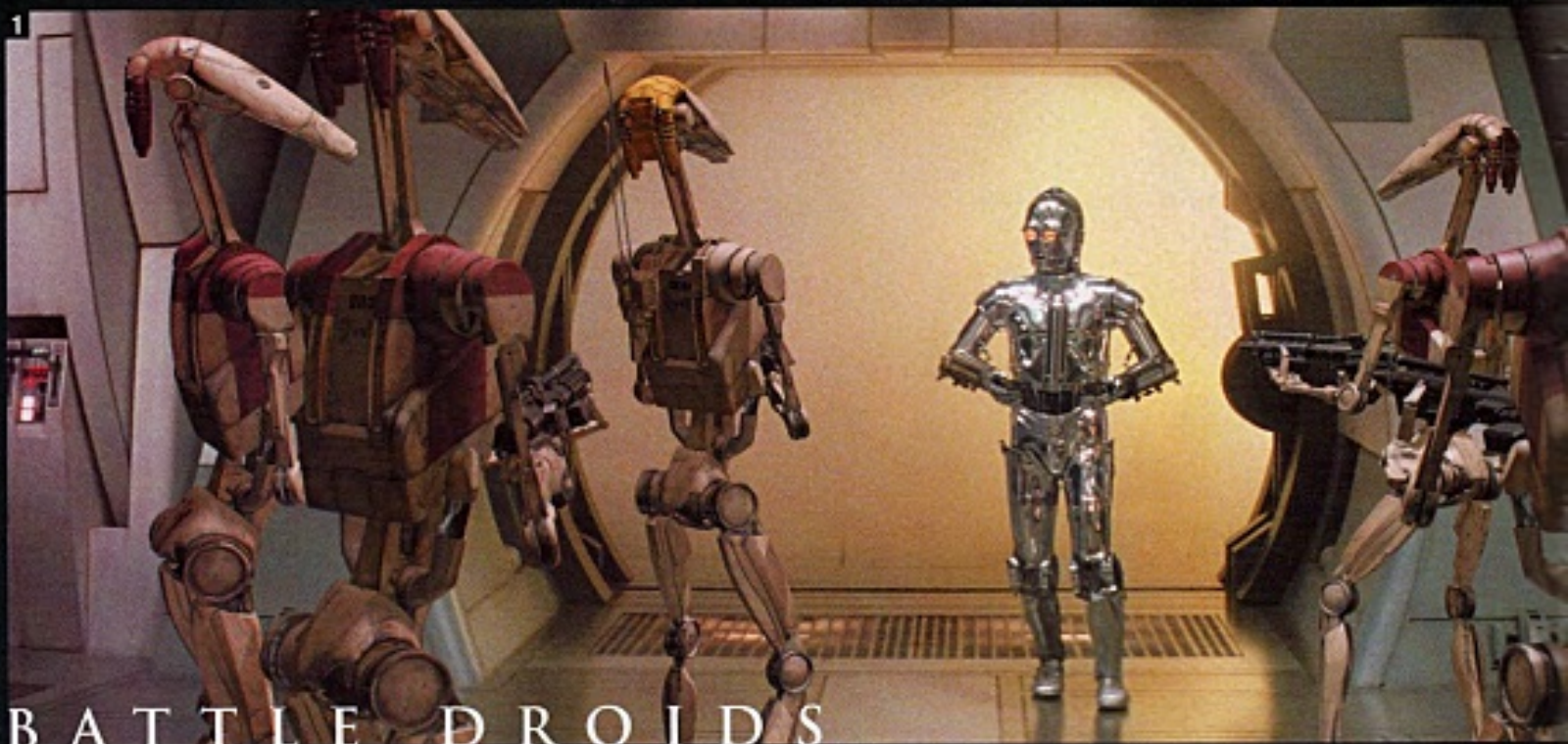




# PREQUEL UPDATE

Photo by Keith Henderson





## BATTLE DROIDS

IN OUR CONTINUING SERIES OF UPDATES WITH PRODUCER RICK MCCALLUM, DAN MADSEN GOES BEHIND THE SCENES TO BRING YOU THE LATEST NEWS ON THE *STAR WARS* PREQUELS.

Rick, Lucasfilm recently announced that it would be shooting Episode II and Episode III in Australia instead of Leavesden Studios in England. What was the reason for this?

It actually was a combination of a couple of things. One, Fox has just built a huge studio there. That was an opportunity that we just couldn't miss. It was a fantastic deal to be able to work at that studio and they have a great

opportunity to work at Fox's brand new studio. It was a perfect opportunity. It was one of those things that happened at the right time.

I also like the idea of changing the entire shooting to Australia - it shakes things up a bit. All the people we had onboard for *Young Indy* are now world-class filmmakers. They have gone off and are working on their own projects. So I have to start all over again with the crew, but that's good. It never gets complacent.



## WE COULD MAKE TEN OF THOSE TWO-MINUTE TRAILERS. WE COULD MAKE THE SAME SEQUENCE AND SHOW SOMETHING DIFFERENT IN EVERY ONE.

infrastructure and a great film community.

We will be bringing a few English heads of departments to the studio, and we will have some of our English crew working on various locations, as well. So the decision to film the next two pictures in Australia was really a combination of things - but primarily it was a great

George has always loved that part of the world, too, especially after he shot some of *Willow* there. It is an incredible place.

The teaser trailer is now running in theaters. Will there be more trailers as we move closer to May?

There should be a more traditional trailer sometime in March or April. The current trailer is designed to just give you a taste of what's to come. But, unlike other trailers where, ultimately, when you see the movie, you realize the trailer showed the best of every scene, this is really a teaser trailer because it doesn't even come close to giving you the impact of how epic and how large the scope of the movie is and the amount of detail that's in it. We could make ten of those two-minute trailers and never repeat the same sequence and show something different in every one. Although it

**[OPENING SPREAD]** As the doors part in the main Theed hangar, a menacing Darth Maul ignites his double-ended lightsaber. **(1)** A lone protocol droid has a close encounter with some very insolent battle droids in the hallway of a large space freighter. **(2)** Obi-Wan Kenobi, on the bridge of Queen Amidala's ship, seeks meaning from the readings on a monitor. **(3)** Protocol droid C-3PO, still in an unfinished state, stirs into alertness in the hovel of Anakin Skywalker and his mother Shmi. **(4)** Shmi Skywalker agrees that she has a very special son, realizing that his life is about to take a sharp turn.

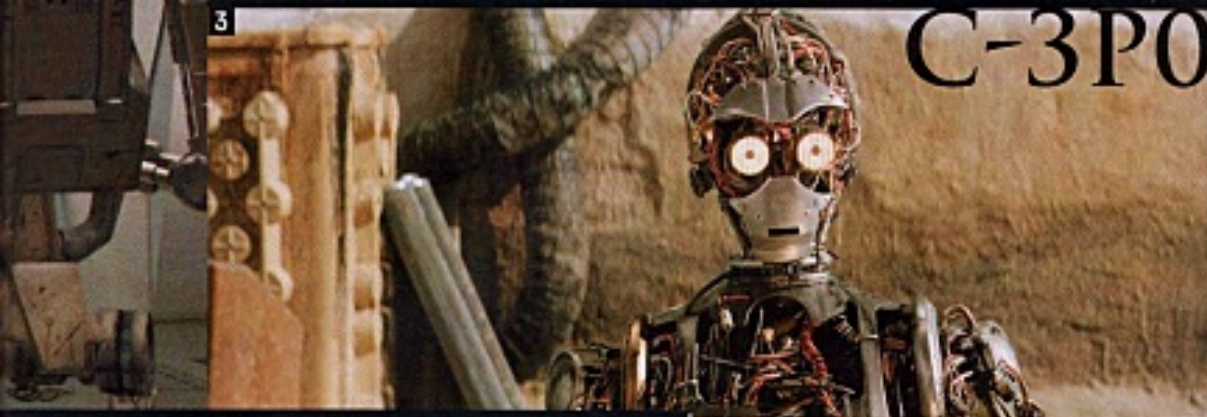


# PREQUEL UPDATE EPISODE I

## PROTOCOL DROID

3

C-3PO



OBI-WAN KENOBI

TERS AND NEVER REPEAT  
ENT IN EVERY ONE.

looks like a lot in the teaser trailer, believe me, it's just the tip of the iceberg!

Are all the shots we see in the teaser trailer completed shots, or will they appear differently in the final film?

There are a couple of changes. For instance, that scene where you see the Naboo spacecraft going over Coruscant was not completed. George wanted to add some more traffic and there are some color changes we're making to some scenes. >>

S H M I S K Y W A L K E R



4



QUI-GON JINN  
OBI-WAN KENOBI

## EPISODE II UPDATE: GEORGE IS WRITING AND DOING SOME FUNDAMENTAL AND BASIC CONCEPT DESIGN [ON EPISODE II] RIGHT NOW.

Tell me about Surround Sound EX. What is it and will moviegoers actually be able to experience it?

Absolutely. It is an idea that Gary Rydstrom [of Skywalker Sound] came up with about a year ago. He talked to Dolby and THX and they decided to form a partnership to provide greater flexibility in surround sound so that the movement of sound actually went behind you in a very conscious way.

Normally, in a movie, an airplane, for example, flies from the left side to the right side of a theater. Now, you will actually hear it take the whole journey behind you. It stops that weirdness that you get when you are in a bad seat in the theater where all of a sudden the sound is jumping from left to right. We're very excited about this new innovation in sound. A lot of theaters will have it in time for Episode I. I think it's a great collaboration between Dolby and THX.

What is being done on episode II right now?

George is writing and doing some fundamental and basic concept design right now. But, obviously, he is intensely working on the editing process for Episode I mostly.

**Is ILM keeping up with the enormous amount of effects that are needed at this point?**

Yes, they are. They are going through a really intense period and it will be intense all the way through to the end. But it is mind boggling each week to see what they come up with. I'm in awe of what they are achieving and it's not just in character animation. They are also creating 3D environments. It's in every aspect — the organization, the communication, the follow-through and the ability for such a huge group of people to work together. I know it's very tough work and they have been on this project

a long time already. But the results are just stunning. It's artistry.

Often, when you are in a production, there are a lot of things that just don't make sense and that don't work in the way you think they should work. But most of this stuff is being invented. A lot of it has never been done before. No one has ever pushed the level of character animation to such a degree, and we will complete about 2,000 shots and we will not have farmed out a single shot. For a company to do that and to do it as competitively and work as well together as they have is a really amazing thing to watch. >>

Jedi Qui-Gon Jinn and Obi-Wan Kenobi stand before Naboo Queen Amidala and her handmaidens to tell them of a change of plans.



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Jundland W



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(1) Two cloaked Jedi, ambassadors of goodwill, approach the planet Naboo on a fact-finding mission that is about to turn dangerous. (2) Sent by his master to the desolate Outer Rim planet of Tatooine, Darth Maul scouts the landscape in search of his intended prey. (3) Ki-Adi-Mundi, one of the members of the Jedi Council, turns to talk to Yoda as Mace Windu and Plo Koon turn to listen.

## DARTH MAUL



WHAT WE FINISHED SIX MONTHS AGO WAS BIGGER THAN ANY FILM THAT HAS BEEN DONE UP TO NOW. WHAT WE ARE DOING EACH WEEK IS BIGGER THAN ANY PICTURE THAT'S EVER BEEN.

The original *Star Wars* set new standards for visual effects. Do you think this picture will do that as well?

Yes, that's true, certainly in the area of character animation. I also think that the new standard that they have achieved is working together in a way that, at this level and intensity and number of people, is remarkable. I can't say enough wonderful things about ILM. Between Dennis Muren, John Knoll, Rob Coleman, Scott Squires and Scott Farrar, they set standards themselves. What's interesting is that I can see that everybody who is working for them is reaching a whole new level now.

But as a company, I think this will have a huge impact because they are doing it on schedule, they are pushing out between 35 and 50 shots a week. They are doing it on bud-

get, they have been able to make compromises, and that has produced some extraordinary work. I am really so impressed. I have a great group of visual effects producers who have kept everything running so smoothly. We have

a great editorial staff, too. What we finished six months ago was bigger than any film that has been done up to now. What we are doing each week is bigger than any picture that's ever been. It is really remarkable.



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Three days of interactive *Star Wars* activities in preparation for the May release of *Star Wars: Episode I The Phantom Menace*. We're planning on such attractions as an exhibition from the Lucasfilm Archives of *Star Wars* Classic and Episode I models; a main presentation area with Episode I celebrities such as Producer Rick McCallum and Anthony Daniels, with more to be announced; a film presentation with behind-the-scenes footage from Episode I; an official *Star Wars* Celebration store that features exclusive merchandise; life-size props from Episode I and the Classic trilogy; a *Star Wars* timeline display; computer games; customizable card games; trivia matches; video presentations; a collectibles area, and much, much more!

# ON



**TICKETS** Event will take place Friday, April 30, Saturday, May 1, and Sunday, May 2, 1999. Reserve your ticket today by calling 1-800-TRUE FAN (1-800-878-3326) or online at [www.mosespa.com](http://www.mosespa.com). Advance tickets for the 3-day event are \$34.00 per person. Children under 5 are free when accompanied by an adult (ask for 5 and under free tickets when ordering). A limited amount of single day tickets will be available at the door. Ticket prices will be higher at the door. Tickets can sell out at any time. Tickets will be shipped in March. Tickets can be purchased by fax (303) 574 9442 or by mail with check, money order, or Visa/Mastercard/Discover/American Express from: *Star Wars* Celebration, P.O. Box 111000, Aurora, CO, 80042.

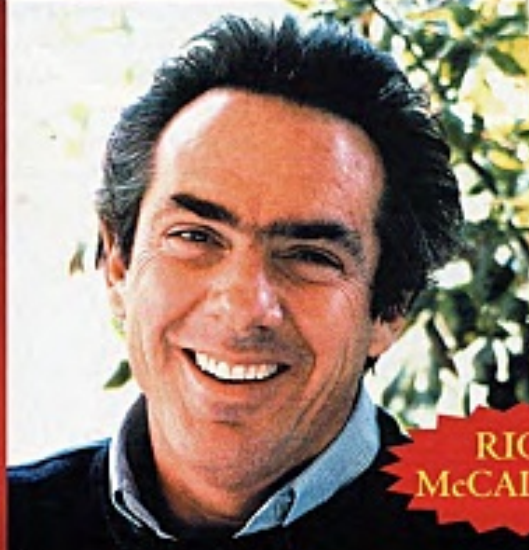
**TRAVEL ARRANGEMENTS** The Wings Over the Rockies Air and Space Museum is located 15 minutes away from Denver International Airport. For more information on discount travel arrangements and lodging please call BTC Travel, open 8am-5:30pm MST, at 1-800-367-7842.

**BOOTHS** Booth space still available. Please call Marketing Director David Latimer at (303)-574-0907.

## DON'T MISS THIS ONCE-IN-A-LIFETIME EVENT!

Watch the *Star Wars Insider* and [www.mosespa.com](http://www.mosespa.com) for more celebrity guest announcements and event details as they are made available.

**ANTHONY DANIELS**



**RICK McCALLUM**

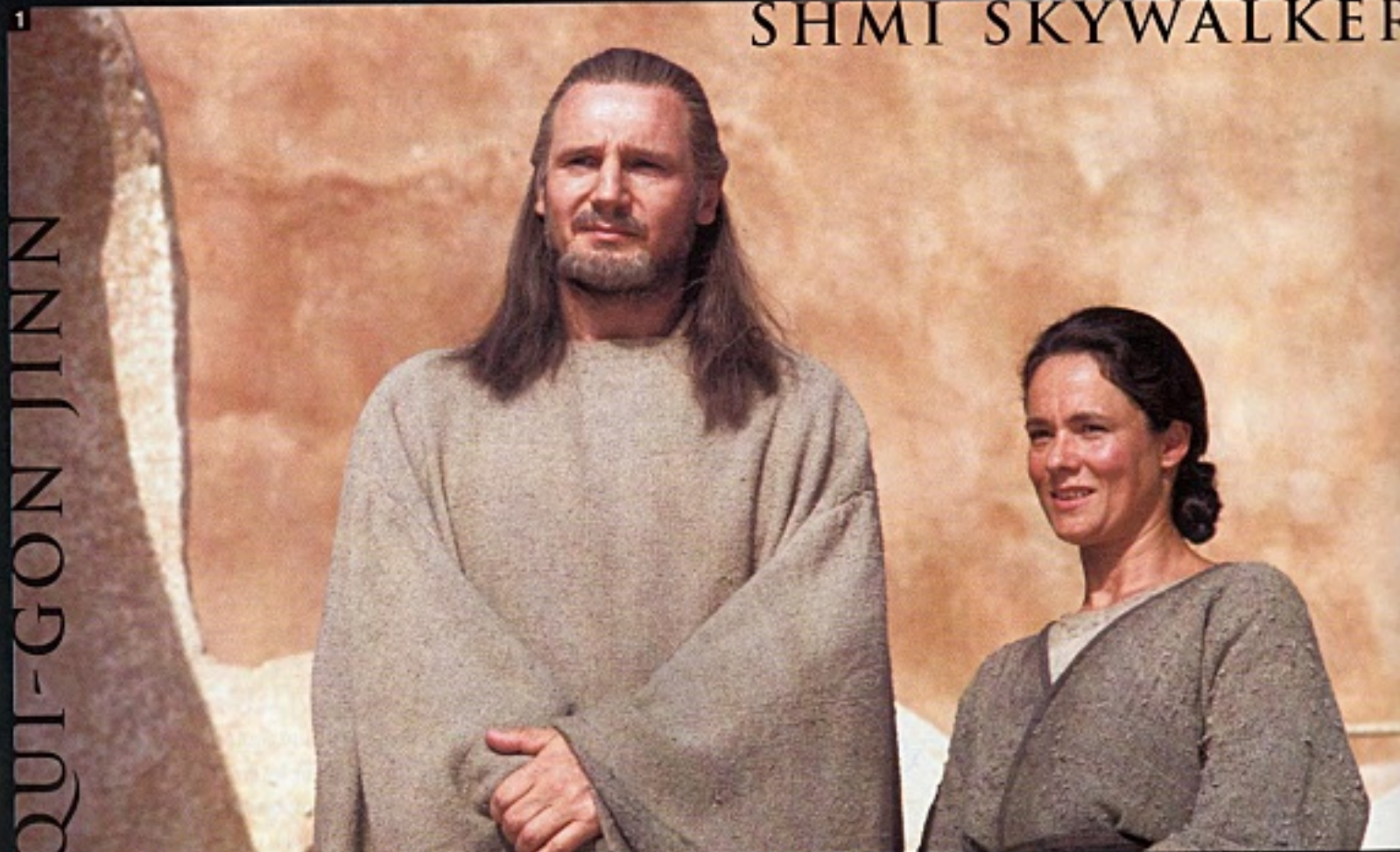
## SPECIAL GUESTS

include  
**PRODUCER RICK McCALLUM** and  
**ANTHONY DANIELS (C-3PO)**, with more to be announced!



# EPISODE SHMI SKYWALKER

QUI-GON JINN



IT'S NOT LIKE MOST EFFECTS FILMS WHERE YOU HAVE THE STUNT SEQUENCE OR THE CHASE SEQUENCE—OUR WHOLE LIVES ARE INTERDEPENDENT WITH ILM.

**Is this the biggest and most technical project you've ever worked on?**

Oh, absolutely! Young *Indy* was the longest sustained location filming ever done in film or television. No one has ever surpassed it and I don't think anyone ever will. We shot for two hundred weeks and in over 30 different countries. That's intense! But this is just as intense because you have a group of people working for almost two years in post-production and six

months of prep. It's been phenomenal work. I am proud just to be able to even be a part of ILM and watch this happen. Nearly all of the shots we filmed at Leavesden are augmented and dependent on ILM. It's not like most effects films where you have the stunt sequence or the chase sequence—our whole lives are interdependent with ILM. The changes that they have put up with, and the good humor and the long hours—it is remarkable.

[1] Jedi Qui-Gon Jinn stands on the back porch of the Skywalker hovel as he and Shmi Skywalker discuss the future of her son Anakin. [2] The droids R2-D2 and an unfinished C-3PO try to steer clear of a couple of live engines as Jar Jar Binks tinkers with an energy arc between them. [3] A couple of pit droids tend to their chores in the Podrace arena on the outskirts of Mos Espa on the planet Tatooine.

**Have you started the casting process yet for the older Anakin in Episode II?**

No, we have not. We won't start on that until the middle of 1999. >>





# DEI PREQUEL UPDATE

C-3PO & R2-D2

JAR JAR BINKS



PIT DROIDS







Young Anakin Skywalker and Obi-Wan Kenobi have much to discuss as they encounter Jodi Qui-Gon Jinn in a hallway of the Naboo Queen's ship.





E P I S O D E I



S E B U L B





A

What age range are you looking to cast for the older Anakin?

I would say 19 to 21. But that may change. The actor we hire for Episode II will be the same actor who will appear in Episode III.

Darth Maul is on the cover of this issue. What do you think of Ray Park's performance in this film?

I love him. He is a great guy. One of the problems we had when we were casting for Darth Maul was that [casting director] Robin Gurland was really looking for an actor, and I wanted an actor, too. But the truth finally came to us that an actor could only go so far in this role because it was so physical. When I saw Ray in the first makeup test, that was when I actually did the deal with him to be Darth Maul. There was no point in going with anyone else. It's not a major speaking role. It was really about attitude and stunt performance. He has all those gifts and more. This was his first film and he made total sense for this role. We got him into

the stunt union—everything was a first for him on this film. He is a really focused and caring guy and he's quite stunning in his make-up for the role.

Rick, as you know, we're organizing the Star Wars Celebration Event for next May in Denver, Colorado. Will you be appearing there and making some presentations?

I will definitely be there. I look forward to showing some footage and talking with the fans. ☺

[1] Sebulba, who is acknowledged as the best Podracer pilot in Mos Espa, will not hesitate to try any dirty trick to win a race. [2] Two Tusken Podracer crew members work on a cockpit near the starting grid of the Mos Espa Arena. [3] As the Coruscant sky fades into night, young Anakin Skywalker faces the probing questions of a senior Jedi, Mace Windu, as the other 11 members of the august and powerful Jedi Council pay close attention. [4] A concerned looking Senator Palpatine, pacing in his quarters on Coruscant, discusses a weighty issue that affects the fate of his planet.

## THE JEDI COUNCIL



2 SENATOR PALPATINE

STAR WARS INSIDER 25



# NICK DUDMAN

## IS THE MASTER OF EPISODE I'S CREATURE MENAGERIE

by Jamie Painter

On the set of *Star Wars: Episode I The Phantom Menace*, Creature Effects Supervisor Nick Dudman was able to rekindle a friendship with a very old pal—Yoda.

The British-born Dudman—whose job on Episode I was to oversee the creation of all make-ups, masks, and puppets for the alien characters on the set—first worked with Yoda (and puppeteer Frank Oz) in 1979 on *The Empire Strikes Back*. At the time, Dudman was fresh out of film school and had landed his first job as a trainee to make-up artist Stuart Freeborn, who had sculpted Yoda for *Empire*.

Dudman, who went on to work on several other Lucasfilm productions, including *Return of the Jedi*, *Willow*, and *Indiana Jones & the Last Crusade*, told *Star Wars Insider* that he was thrilled to reunite with Yoda for Episode I.

"Recreating Yoda is a very obvious highlight, and it was a joy seeing him on the set again," said Dudman, who was also in charge of prosthetic make-up on *Jedi*, again under Freeborn's supervision. "The magic still works, because you take somebody as skilled as Frank Oz, and you bury him in the sets so you can't see him, and a puppet operated by him starts performing, and it becomes a completely separate individual. You relate to the puppet—not the puppeteer. You talk to the puppet; you can't help yourself. You find yourself staring at a lot of silicone and going, 'Good God! I haven't seen you for 16 years!'"

from Lucasfilm to supervise the entire creature effects department on *Star Wars: Episode I*, he was a seasoned pro and eager to take on the immense challenge. But despite his impressive list of non-*Star Wars* credits, Dudman cited his experience working on *Empire* and *Jedi* as "invaluable," particularly when it came time to bring Yoda, the venerable Jedi Master, back to life.

"Having been involved very intimately on *Empire Strikes Back* with how Yoda was physically constructed, I had insight into why he had the quirks that he had," explained Dudman. "It would have been very easy to eliminate those quirks, because some of the things that gave Yoda character—the fact that one eye might open slightly more than the other or that he looked slightly cross-eyed at times—was not characterization necessarily."

"You have to remember that Yoda was really a prototype for the puppets that were built for *Dark Crystal* [the 1982 film directed by



While Dudman made every effort to recreate Yoda as *Star Wars* fans know and love him, he was able to give the Jedi Master greater expression and mobility for the prequel, which takes place when Yoda is a more powerful, and somewhat younger, Jedi force.

"We were dealing with a Yoda who is younger and in a different social position," noted Dudman of his work on Episode I. "He's a 'power' character now, as opposed to a refugee, which was what he was in the previous movies. So we could allow a more forthright set of expressions in his face and in his body structure."

While Dudman predicts fans will be excited by seeing some of the already familiar creatures in new settings, he said viewers will be even more astounded by some of the never-before-seen alien creatures in Episode I.

"When fans first see some characters, they're going to flip, without a shadow of a doubt, because what they'll be seeing isn't like

see PROFILE p. 79

### "WHEN FANS FIRST SEE SOME CHARACTERS THEY'RE GOING TO FLIP, WITHOUT A SHADOW OF A DOUBT."

After his big break on *Empire*, Dudman went on to create make-up effects and masks for such films as *Superman II*, *Top Secret!*, *Legend*, *Man of Steel*, *Interview With the Vampire*, *Batman*, and *Judge Dredd*, eventually working his way up to overseeing the 55-person creature department of the Luc Besson film, *The Fifth Element*. He now runs his own company, the whimsically named Pigs Might Fly.

So by the time Dudman received the call

Jim Henson and produced by *Star Wars* and *Empire* producer Gary Kurtz]. He was the first of his kind, and a lot of experimentation went on. So it would have been very easy to turn around [on Episode I] and say, 'Hey, we can build him so much better now, and we can build him so he doesn't do that anymore.' But then you think, 'Well, hang on a minute. We mustn't do that, because you change anything and you run the risk of changing the character.'



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Rupert Bebbington

## TRACTOR TRAILER BEAM

TEASER TRAILER ADVANCE SCREENING PULLS IN THE STAR WARS FAITHFUL

I don't think most people realized until they got to the theater just what kind of day this was going to be. After all, Tuesday, November 17, had arrived with so little hype—just a typically low-key announcement from Lucasfilm and the Official Star Wars Fan Club on [starwars.com](http://starwars.com) the Friday before that the two minute and five second teaser trailer for *Star Wars: Episode I The Phantom Menace* would screen the 17th only, on more than 225 selected movie theater screens across the U.S. and Canada, in advance of its November 20th wide release.

And that was pretty much all it took.

The announcement and resulting word-of-mouth pulled Star Wars fans in like a tractor beam, with *Variety* reporting attendance up

"markedly" at the chosen theaters—all of which showed the trailer twice, once before and once after the feature attractions, which tended to be either *Meet Joe Black* or *The Waterboy*.

The unprecedented screenings were held in the cities with the highest number of Star Wars fans, as determined by membership in the Official Star Wars Fan Club (the folks who bring you this very magazine). The Fan Club advised Lucasfilm and distributor 20th Century Fox which cities boasted the most Fan Club members in an effort to help give the hardcore fans something special.

It was special indeed. At the theater where the *Insider* saw the trailer—the Westwood Mann Village in Los Angeles, also the site of the gala *Star Wars Special Edition* world premiere nearly two

years before (*Star Wars Insider* #33)—fans turned out in force, and they were not disappointed.

"I'm shaking," exclaimed Scott Hyman, who caught the 7:20 showing of *The Siege*, but sat out the main attraction. "It was everything I wanted to be able to see and more. This was mind-blowing."

The sentiment was shared by fans throughout the day who flooded the Village, emerging later to cheer, hug, and try to take in what they had just seen. In fact, the Village experienced an 80 percent increase in attendance over the prior night, with an estimated 2,000 people showing up for the trailer, according to Mann Theaters vice president of marketing Sandy Baker.

"It was definitely because of the trailer and not the movie,"

Baker told the *Insider*, noting that, "Sixty percent of the people left after the trailer—but quite a few came back" for the second showing after the movie, she said. "We were really excited about it."

As was everyone. At the first showing, a 1 p.m. matinee, the feeling was outright giddy as the big moment approached and it slowly dawned on the 500 people in the cinema that we were about to see parts of the first new *Star Wars* movie since *Return of the Jedi*.

After 15 years of waiting, this audience—who had to see the trailer just a few days early—could clearly not wait one minute longer. "I hope the trailer starts pretty soon because I've only been waiting since 1983," said an anxious Steve Weintraub, who was on his lunch hour from work. "I'm walking out as soon as the trailer's over. I'm actually coming back again tonight with some friends, but I just couldn't wait."

He wasn't the only one who had to go straight back to work. "We're going to be late for a meeting to be able to see this," said Kristin Rusk, who came with co-worker Ian Deitchman, who added, "It's probably a comment both on how lame our lives are and how excited and happy we are about the new movies coming out."

The energy was palpable as the clock ticked to one. Finally, the lights went down, and the packed Village shot to attention. Wisely, the theater opted against showing any other trailers, giving the fans exactly what they wanted. When the Lucasfilm Ltd. logo appeared on screen, the audience erupted in cheers. But just as immediately, a profound silence fell over the group, as people took in the first images from Episode I and began to contemplate just what it was

see TRAILER p. 34



LucasArts Entertainment Company LLC and Lucas Licensing Ltd. have announced a five-year, worldwide agreement for three new *Star Wars* games, granting limited exclusivity to Nintendo of America. *Star Wars: Rogue Squadron* was the first title released under this agreement. The other two games will be based on the upcoming *Star Wars: Episode I The Phantom Menace* and will be debut on Nintendo 64.

LucasArts did not announce release dates for either of the two Nintendo *Star Wars: Episode I* games, but did confirm that they will utilize *Phantom Menace* characters, ships, settings, and storylines.

"This agreement," declared Nintendo of America chairman Howard Lincoln, "launching new *Star Wars* video games surrounding the eagerly-anticipated new *Star Wars* movie, propels both Nintendo and LucasArts aggressively into the new century of interactive entertainment."

Added LucasArts president Jack Sorensen, "When the *Star*



# NINTENDO TO DEBUT EPISODE I GAMES

STAR WARS: ROGUE SQUADRON FIRST TO BE RELEASED, PHANTOM MENACE TO FOLLOW

*Wars* saga began on film, it existed only in a traditional narrative form. But interactive play added a new dimension to *Star Wars*, and *Episode I* will further redefine what LucasArts can achieve in gaming. We believe these new high-resolution titles on Nintendo 64 will allow our fans to feel a part of the *Star Wars* saga as never

before."

The first game in the worldwide agreement, *Rogue Squadron*, was scheduled for release December 7, 1998, as the first game developed for the Nintendo 64 Expansion Pak, which adds an additional four megabytes worth of RAM for what the company promises will

be "crisper and more defined graphics." The game is set during the time between *Star Wars* and *The Empire Strikes Back*, and allows players to assume the identity of none other than Luke Skywalker piloting his X-wing.

Meanwhile, in another universe of video-gaming—the arcade—Sega won the rights to release the first coin-operated stand-alone arcade game based on *Episode I* just as we were going to press. We'll have more on the new *Star Wars* arcade game in the next issue of the *Insider*. ☺

# LEGO-PALOOZA!

CLASSIC SETS AVAILABLE IN APRIL, EPISODE I IN MAY

The initial results of the inspired alliance between the *Star Wars* saga and the Danish construction toy creators the LEGO Group (*Insider* #39) will soon be on their way to stores, and LEGO has released some exciting images from their new line of *Star Wars* Classic playsets. The toys, which enable kids and grown-up kids alike to build their own versions of vehicles and characters from the original *Star Wars* trilogy, are scheduled to hit stores by April, with the *Episode I* line following in May, LEGO public relations executive Ann Marie Mathews told the *Insider*.

Among the initial LEGO

offerings are playsets ranging from a landspeeder with Luke and Obi-Wan figurines to the TIE fighter and Y-wing set, which features a lightsaber-equipped Darth Vader and turning laser cannons for the ships. In between, there are speeder bikes with harpoons and Endor stormtroopers; a snowspeeder with laser cannons, a rear-facing harpoon gun, and LEGO-ized versions of a Hoth stormtrooper and Rebel pilot Dack (the first Dack figure, by the way); and, of course, an X-wing fighter, which comes with Luke in his pilot uniform and a little R2-D2

to ride along.

The new sets, which have a distinctly different, more playful feel than the traditional Hasbro and Galoob action figure and playset styles, are like any LEGO toys in that users can follow the detailed instructions to build a starship exactly as seen on the box, or follow their imaginations

and intellect to make whatever alterations they deem necessary and fun. ☺



The LEGO X-wing fighter playset will come with Luke in his pilot uniform, as well as R2-D2.



## London, England

### Um, hello

**A** long time ago in a country, which for the sake of clarity we may call Canada—big on lumberjacks but unimaginatively short on vowels—I very briefly appeared in a TV film. The mists of time have rolled over the details but I do remember that Canada was OK. (like lumberjacks! Ed) (I'm going to have to do something about him). I also recall that during my various yo-yoings in and out of the country—in the territorial rather than pastoral sense—when asked where I came from and I replied "London", they countered with "London, Ontario?" There was another London in the world besides the one above? 'Quelle surprise', as they say in other parts of Canada. But surely the security officers who man and woman the frontiers would have spotted that my 'outs' and 'abouts' were not 'oots' and 'abooots'. I was clearly not a native. I was merely an alien actor. But there I was, being smooth in front of a camera, in the summer, in the evening. This was the problem. I was following the director's instructions to glance down at the documents in my hand (I was playing an important person, the sort who always has documents to hand). But suddenly I wasn't in some harmless fiction. I was in a horror movie. Since I had last glanced in that direction, my hand had doubled in size. Call me ham-fisted—I had a whole pig on the end of my arm! Must have been something I ate. The director suggested that I now didn't look down at my hand. Ace director, or what! We moved on. I caught sight of my face in a mirror (actors generally manage to find mirrors even in the Canadian wilderness—possibly left by lumberjacks) and reeled back. It wasn't something I ate. It was something that was eating me. That great Canadian asset, the black fly that so enjoys the evening air—and moi. Forget being smooth. This small local resident had rendered one side of my face into a reasonable copy of the Elephant Man (So some improvement there then! Ed.) (I shall ignore that). Clearly the flies found me irresistible, which is a compliment—sort of. I finished filming under medication, with my back to the camera, my hands in my pockets. An unusual performance. But the real problem happened later. I wandered over to the craft services—a curious title for the provision of snacks and drinks to those involved in the arty side of movie magic. Little on the set is of such interest as what there is to eat and drink for free. Actors, particularly, rely on this perk to sustain life (but not as we know it. Ed). (Wrong movie, I'm afraid.) I explained to the charming woman who manned (?) the stall that I would like a double espresso (when I was younger you just got coffee—no choice; none of this tall mocha affectation then! No sir! You'd never hear a lumberjack say, "How aboot a short decaffeinated latte to go", now would you? (Wood you!) (A pun which just hit me) (Not hard enough. Ed) and a prosciutto sandwich on ciabata—real lumberjack grub. Not! "Are you crowd?", she asked. What Canadian twist was this. 'Aboot', 'oot' and 'sooth' I knew but, 'cro...' "You an extra?" "An extra what?" She began to back away. "Like a crowd person." Ah! Twilight! I had indeed spotted five people filling out the spaces in the very small crowd of actors in this very small production. "Because you can't eat here. There's cans of stuff over by that tree." There was a cooler, but it didn't look as attractive as the assorted goodies on her table. "This is for the actors." I ignored the unintended slight. "That is the sort of attitude that caused the French Revolution," I warned, reaching for the sandwich. She smiled nervously, whether at the thought of facing the Guillotine or at the sight of my giant mitt hovering over her prize snacks, we will never know. My hand was quite painful but not, it seems, as painful as the life of a crowd artist.

And talking of pain, here's...



**Gosh!**

**T**o be fair it often seems to me that the crowd of people playing—crowd, seem to have quite a good time. They form a sort of club that meets in all sorts of assorted venues from, for example, the public gallery of a law court to the gruesome battlefields of the Scottish highlands (or I suppose lowlands, if it is a low budget movie). It's easy to see (literally) why crowd/extra/crowd artists/players (I'm not sure what is the latest PC expression. Ah Yes! Background Artist! That's the one.) Anyway, it's easy to see why they are a vital part of most movies. Imagine Colodden with Mel Gibson and

three soldiers—Titanic with the boat, Leo and a sailor. It's just not happening is it! Real life is full of people (unfortunately. I tried to escape the shopping masses by going to Safeway at midnight. Got caught in a rabid crowd stocking up on cat food and litter. Stupid really. They could save twice the money by not buying the food in the first place) and so movies have to have lots of people too. Unless the entire film is shot in a broom closet, someone is likely to go outside. Generally they'll see someone in the street. And that person is a crowd player, extra, background artist. (Oh do get on with it Ed) etcetera. If they were a member of the public they would be wearing clothes from 1998 or 9 (or, if you are a slow

reader, 2000)—anyway modern clothes that might be at odds with a movie set in say 1920 or 1756. Also they would be staring at the camera, pointing, yelling and sidling up to H Ford for an autograph for their mother. This activity tends to destroy the illusion that is a movie. Therefore it is more realistic to pay experienced people to pretend to be public. They are being paid by the day to walk nonchalantly along the street, paid to buy cat litter, paid to ignore the camera although they are also paid to react if HF starts doing hero stuff with fast cars, guns etc. And they do it very well. Very realistically—usually (Though NB the story of the director of Grand Prix failing to get crowd reaction of horror at supposed speedway pile up.

*Incredibly*  
**Number Thirteen of the Improved NEW**  
**Wonder Column**  
**In the Insider from the Man Inside C-3PO:**  
**Anthony Daniels**





He eventually blew up the catering truck in front of them, causing instant distress and shock (see above re importance of food on set et set era). (And have you ever noticed the chap in *War Games* (favourite film)? The computer is about to play a terminal game of **GTDNW** so they're sealing the underground HQ. Ear piercing (and these days I suppose, body-piercing) alarms shriek warnings as the four foot thick, giant reinforced, titanium door moves relentlessly to close-off the outside world for ever. Just as it is about to G-KLUNKKKK into its mega frame, an officer casually strolls through the rapidly closing gap with as much sense of danger as if he were going to Safeway to buy a pooper scooper. Is this real? (Why is he coming out anyway. The safe bit is on the inside. If it were me, I'd be clinging to the furniture, refusing to budge. So would you.) But most times the professional background artists are essential. They know what's going on. They know that that is H Ford pretending not to be. They don't stare or get out their little books and ballpoints. They are professionals. But on the other hand crowd artists don't always get it right.

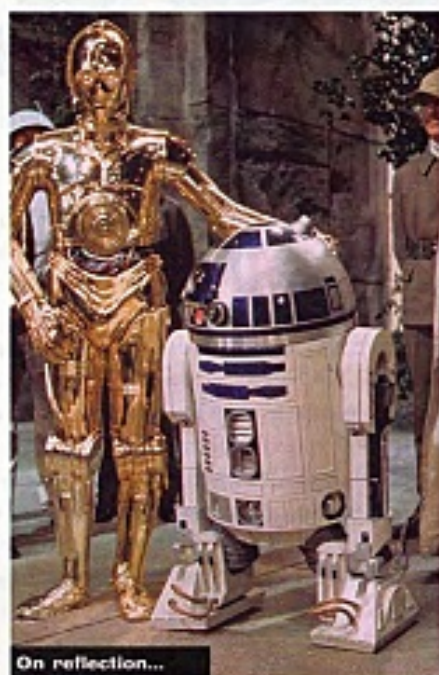
We were on location. Not in the chilly sandscape of the Tunisian desert but in **INTERIOR MASSASSI OUTPOST**—just SW (meaning South West) of London. An awesome sight for we were lodging in the **MAIN THRONE ROOM** for the day. Towering walls of carved stone dwarfed us as we entered the imposing space, all the more impressive since it was housed in the less impressive, rusting structure of the main sound stage at Shepperton. We were here to film the grand ending to *SW* (meaning *Star Wars*). Curious really, since we had not filmed that much of the rest of the movie. But it was a sunny day and the country—in the pastoral rather than territorial sense—around Shepperton is prettier than the rather morbid high street of Elstree, our normal home. Also Shepperton had this soundstage, worthy of the grandeur required to compensate for Princess Leia's hairstyle.



SOME welcome matte.

The view was impressive even accepting the wide open spaces that would be filled-in with matte paintings. Some of the space was already occupied with the throne dais area—less interesting I thought than the average high school arrangements for graduation day. But the average high school doesn't have General Dodonna or P Lela (even with duff hair). Nor of course does it have R2-D2 and C-3PO at the podium. Not that we were meant to be there. We were scripted to march up the aisle with the rest. However, the sort of scenic majesty required for such an auspicious event naturally required a raised platform approached by a wide sweep of steps.

On a good day I could do steps—one way—down—with care—at great personal risk. (Witness breath-taking bravery on entering the Cantina. Potential broken kneecaps concentrates the mind more than somewhat.) Like my cleaning lady Artoo doesn't do steps in either direction—even on a good day. And given the length of the ceremonial walkway, I would have been as exhausted as Artoo's batteries by the halfway mark. So a decision had to be made. Of course **TOEI** made it for me. My companion and I would not make the trip at all. Instead we would lurk on the platform awaiting the arrival of the super-heroes who could go the distance without seizing-up. To compensate for my non-participation they put my gold suit through the equivalent of the local car wash. Now gone were the oil dribbles—gone the dabs of wax and shoe polish—



On reflection...

gone the dulling spray. Here I shone in full reflective glory—reflecting lights, camera and tea lady (for more on Doris see **WC** No 6). And thus it was that a tradition was born. Threepio always tries to look his best at the end of each movie—even *ROTJ*. (Do you know how hard it is to look good whilst dancing with an Ewok?)

Anyway, I stood there on the dais viewing the impressive assembly of soldiers. Many hundreds of them in the finished movie were actually only two (hundred) in the flesh but it still looked a reasonable throng. The ones that weren't being matted were moved around by the assistant directors according to the shot. They, of course, were the crowd of extras. Watch carefully and you may see the same face in several positions. Or not. Generally the ADs are careful about that sort of thing and truly professional background artists know they'll get called back for another day if they don't try and get a personal close-up in every shot.

Watching from my elevated position I got an early lesson in crowd control. Tony was the 1st AD (I've always liked to think of myself in that

Showbizznuzzzz

Coming Soon *unfortunately*

End Or Ends  
Present

THE EWOK HAS LANDED

Watch Where You Sit

*Booking Inadvisable*





And no dribbling.

light but there you go). With his team of helpers he had to marshal a fairly diverse group into some sort of military corps (always a tricky word to read but if you're desperate, see **WG** No 12 for more on The Grim Reaper). This body was to represent the best of the New Republic's fighting force or in some cases, Force. And any force needs a strong leader, one able to instill loyalty, discipline, understanding. On this basis Tony megaphonically gave brief instructions as to why we were all there and to some extent where we had been before. The troop stiffened with military pride in the uniforms they'd collected from wardrobe some hours before. They had got the point. They were transformed from a bunch of

casuals on the fringes of London into a military machine in a distant galaxy. Tony went off to arrange something else. Time passed. Boredom set in. By the time he returned and the cameras were ready to roll, Tony and his gang

had to spend even more time inspecting the ranks, re-inspiring the soldiers to remove evidence of 20th century Earth—remove wristwatches and spectacles—stop smoking—stop chewing gum—put away the mornings papers and get back in line. They got the point. **TGEI** got the shot.

Recognising the bond of communication with the squad, Tony was moved by a thoughtfully kind notion. It was May 14—as you know the very birthday of **THE MAN RESPONSIBLE FOR EVERYTHING—THE GREAT EWOK INVENTOR** himself. Taking advantage of **THE GREAT ONE'S** brief absence Tony lifted his megaphone and gave new orders. The ranks stiffened once more as **THE MASTER** re-

entered the Throne Room. At a signal from Tony, with one thought they raised their voices. 'Happy birthday to you', they sang. 'Happy birthday to you', the volume swelled as they grew enthused by the spirit of the occasion. 'Happy birthday dear Tony. Happy birthday to you.' This time it seemed they'd

rather missed the point.

So we moved rapidly back to **INTERIOR MASSASSI OUTPOST—MAIN HANGAR**—or Elstree. Here we were doing the scene that came before the Throne Room. Natch. It involved the troops again. Some of them were the same. Others had found something more amusing to do than standing in straight lines. Here at least they got to run about. So did I—unfortunately (it was a very hot day). With the X-wing in the foreground, P. Leia and myself had to run from the far side of the busy hangar and join L. Skywalker as he jumped down from his battle-scarred machine. Many of the background artists would become foreground ones since they were nearer the camera than PL and I. Tony informed them that LS had just nuked the Death Star so the camera whirled and we ran.

Shortly after take-off I realised that the Princess wasn't quite in character. Even at speed I expected her to retain the regal composure of her status. But as I sped alongside she was laughing helplessly. I realised too that, with both hands, she was clutching the front of her white costume in a most unusual way—a way that

seemed slightly unroyal, at least to someone with a sense of protocol. She heaved to a halt. So did the film. The problem, it appeared, was that the unusually active action of the scene had revealed a problem in—how shall I put it—the unsupportive nature of her flowing frock. It seemed she risked looking like an extra from *Baywatch* playing volleyball in a... Well, I'm sure you get the picture. So there was something of a pause whilst adjustments were installed and we could set off without embarrassing distractions.

As we now firmly approached the

war-torn X-wing, the crowd of extras rushed about busily. And there was Luke climbing down the metal rungs to the concrete floor of his home base. The grin on his face echoed the modest triumph he felt at having personally delivered the coup de grace to the dark side. Gradually the grin also hid a slight consternation. He stopped one of the crowd and hugged him; congratulating a second and grabbing the hand of passing third. They were all perfectly charming of course, but carried on rushing past. It seemed that someone had omitted to tell the extras that that nuking the Death Star was quite a good thing and Luke was a major hero-person. Poor Mark had rather expected them to congratulate him. Which was after all, the whole point of the scene.

And talking of points... Oh, Mickey's big hand is doing it again...



Oh, I thought it was somebody's birthday



NEXT STAR SECRETS  
ISSUE 32

MYNOCKS:  
THE TRUTH



**PS** [WARNING] Ancient saying 'Lawyers Who Laugh don't laugh long at Lucas.' Perhaps my old friend Chris Reggie enjoyed the **WC** just too much (see **WC** No. 11). He's been replaced by a new superlawyer. Haven't heard any giggling yet.

**PS** Readers will remember the drama I'm having receiving or rather not receiving my copies of the **WC**. In **PS**-ing about the courier company that found the job so difficult (see **WC** No. 12) strangely a letter went missing from the published copy. Typography is clearly a dying art. But **YOU** can guess which letter it was. Can't **YOU**.

**SSSpS** Do **you** spell censorship with an S or a C? My spelchec is broken. Not that censorship is a word I would ever need to use in a **WC**.  
s — Is it?

**PPPPPs** Eventually found Nelson and my old friends at ILM in spite of their new security one way traffic system. And this time I got to play with the the and the entire of. But especially impressive was the Queen's What a treat! These fabulous Prequel models are top secret and more valuable than a stuffed Ewok, but I'm sure you won't tell anyone I picked them up.

**SSSSSSSSSSSS** Uh Uh. I forgot. Fingerprints!

**SPPP** Just got the catalogue from America's top store for all life's essentials, Neiman Marcus. Most flattered to see that you can now buy a life-size replica of Threepio for a mere \$7500. Just the thing to stand in your bathroom.

**P** Actually it's been a bad year. For \$7500. I'll stand there in person.

**pp** Perhaps not the bathroom.

**SSSPPP** Always delighted to meet fans but concerned that one shook my hand the other day to congratulate me on writing such a wonderful **AGONY** Column.

**ssssppp** Was she telling me something???

**SPSPSPS** In Las Vegas the other day playing roulette. The croupier bent forward with a knowing smile and whispered 'May the Force be with you.' So as he spun the ball into the wheel I felt extra lucky. Clearly he was on my side and I placed my remaining chips with confidence. The ball landed on 35 Black. My chips were on 19 Red. Perhaps he was from the dark side after all.

**sp** Truly, gambling is a depressing way to spend money.

**ppppppppppps** I hear, due to popular demand, S J Sansweet has heard the call of the wild and moved to the deepest countryside north of SF. Now, at last, LA can really relax.

**PPSS** As usual I had an amazing time as MC at the excellent DragonCon in Atlanta. The behaviour of fans at the various contests was more outrageous than ever—I'm glad to say.

**sPsPsPPP** (I enjoyed a super meal as a guest of **BHOP** Lynne Hale at San Francisco's very pricey Grand Café. Her kind act seems to have caused a chain reaction. Known for his legendary generosity, **HR VPL** bought me lunch. The food at Skywalker Ranch is excellent—and heavily subsidised. Way to go Howard!

**PPSSpp** Still in generous mood H Roffman also gave me a C-3PO figure. It stands on a revolving turntable but only has one leg. Presumably the two-legged version is more expensive.

## You Write:

THE STAR WARS INSIDER  
PO Box 111000, Aurora, Colorado 80042

**KATHERINE HOLDEN** Abilene TX

"...your writing style is magnificent. Okay maybe I'm going overboard but sometimes I can't figure out what you're talking about—TMRFE etc. It would thrill me if you just said hello." Well, first Hello. Secondly Now Calm down at once! Thirdly I hope "going overboard" was merely a figure of speech or at least that someone has rescued you by now. Fourthly, I don't know what I'm talking about either. AD

**GLEN LEES LISMORE** Australia

"Sometimes really weird coincidences happen. I collect Star Wars things. My sister knows this. She came across a ROJ sound track album amongst a group of records she bought at a deceased person's sale. It was signed, 'For Glen... Anthony Daniels.' I'm afraid, very afraid." So am I Glen. So am I! Do bi do bi, do bi do bi, do bi do bi, do bi do bi AD

**ALEXANDRA LUDE** San Carlos CA

"When I was out to dinner with my family there was a man making balloons for little kids—the ones you bend into different shapes. (I assume you are talking about the balloons.) Mum insisted I should have one and asked if he could make a lightsaber. As he made it backwards with a green hilt and a black blade, he asked how many boys we had at home. I was shocked. He kept implying I was a Tom Boy. I thought the beauty of Star Wars was that all generations, all ages and all sexes could enjoy it. Star Wars is for everyone. Not just boys!" I heartily agree with you. I was shocked too. A black blade indeed! AD

**KIM FARROW** Brooklyn NY

"I seem to remember C-3PO and R2-D2 being in Sesame Street. Am I right? (or seriously confused?) P5 Farrow is pronounced the same way as the word for those royal Egyptian dead guys." I've always called them "stiffs." So clearly you are confused. But yes I was on SS and a great experience it was. For once I wasn't the only one in a weird costume and Artoo fell in love with a fire hydrant. Mind you—she was cute. AD

**LISA COOK** Choctaw OK

"...Insider #32 mentioned a Panasonic commercial starring C-3PO. I know he is fluent in over six..." Yes quite! But it was indeed I who spoke the words. I learnt and spoke the Japanese script phonetically or as we say bit by bit. I still have no idea what I actually said! AD

**RYAN POMINVILLE** Hudson WI

"I would like to know how you felt about being turned into a cereal back in the '80s." It wasn't actually me that was breakfast poodoo but a blend of oats and corn. Had great fun making the commercials and I absolutely loved the taste of it really I did honestly. Yum Yum I used to go. Sometimes even, yum yum yum. Now I own the last remaining unopened box. I could gain world domination by just threatening to open it. AD

**SOHUM MEHTA** Yardley PA

"Do you think you'll ever run out of things to write about in the WC?" If you've read the last four pages, you'll see I already have. AD



« **TRAILER** from p. 28  
we were in for.

The creatures coming out of the mist ... the dewbacks in the desert ... the air traffic over Coruscant ... the Queen in her palace ... and that familiar, haunting melody. By the time Anakin's pod burst forward along with John Williams' classic *Star Wars* "Main Title" barely 30 seconds in, the audience was more than hooked. We were mesmerized.

Through it all—from the familiar faces of Yoda and R2-D2 to the new faces of familiar friends Obi-Wan Kenobi and C-3PO—the audience remained quiet, awe-struck, pausing to applaud only once, for the appearance of actor Samuel L. Jackson in the guise of Jedi Master Mace Windu. At the trailer's climax, with the appearance of the title *Star Wars: Episode I The Phantom Menace* and the words, "The Saga Begins, Spring 1999," the cheers were thunderous and sustained. When the trailer ended and *The Siege* began, much of the audience streamed out, cheering and celebrating in the lobby and out into the sunlight.

Outside, Steve Weintraub was agog. "It was really impressive," he said. "I found that it was not revealing at all, yet it showed so much. It painted a great portrait of what's coming. I'm glad they didn't show more. It was amazing just to see Yoda, and some of those effects, and Obi-Wan and Liam Neeson jumping to face Darth Maul—it looks really good."

"I paid five bucks just to see it," he continued, "but it was worth every penny. I love *Star Wars*, and it's been a long time to see a new *Star Wars*. I didn't really think about it all day long, until I was sitting there about five minutes before it started, and then the anticipation of just waiting for it to start—I'm glad it paid off. I'm glad it was worth my time to come down here."

Asked why he would drive across town on his lunch hour and plunk down five bones to see a two-minute trailer that would be in general release in three days, the aspiring filmmaker added, "This movie is the reason I live in California. When I was a little kid, *The Empire Strikes Back* spoke to me in a way that no other film has

ever spoken to me."

But while the *Insider*, like many fans, left the 1 p.m. show after the first trailer, we returned for the 7:20 show and did indeed sit through something called *The Siege*, which remains a blur because all I could think about was what I saw in the trailer. The same cycle played out as during the day: Lucasfilm logo, cheers, creatures, silence, Sam Jackson, applause, silence. But this time, in addition to cheers at the end of the trailer, there was a standing ovation.

After the movie, when the trailer played again, the audience was, if you can believe this, even more pumped up. The cheering began as soon as the *The Siege*'s end credits started to roll, and when the powerhouse we call the trailer ended, people not only stood, but there were quite a few who were jumping up and down, barely able to contain their excitement.

"That rocked! That'll keep me going until May of '99," said fan Jeff Goldsmith, adding, "We will be renting a limo that night."

Outside the theater, where a

line stretched around the block for the 10:30 screening, fan Jon Anderle said seeing the trailer twice only whetted his appetite for more. "I'd love to see it again," he enthused. "After seeing all the pictures, to see it actually in the theater, moving, on the big screen, and to hear the voices and the explosions and the music. I'd like to see it many, many more times right now."

Anderle, and fans worldwide, soon got their wish, as *starwars.com* made the trailer available for download almost immediately, and the trailer began making the rounds of all the *Entertainment Tonight*-esque shows, allowing fans to watch it over and over again. Then, on November 20, the trailer went into general theatrical release—which remains the best way to see it, at least until it's replaced by another, longer trailer.

But while the world has now come to understand the power of the *Phantom Menace* trailer, November 17, 1998, will remain a special day in *Star Wars* history for the *Star Wars* Fan Club and the thousands of fans nationwide who happily saw their years-long dream of a new *Star Wars* trilogy beginning to come to fruition on the silver screen. Personally, after seeing the trailer those three times in the theater and now innumerable times since, I still get goosebumps when I see the new *Star Wars* taking shape before my teary eyes.

Said fan Dave Parker, who saw the 7:20 screening with his friends, "We were talking about it before we saw the trailer that we haven't seen a movie in a really long time that's brought back the magic of seeing movies. We're filmmakers, and I was the most skeptical out of this group about this film, but all I can say after seeing the trailer is that the magic feels like it's back—inside of me."

Amen, brother. ☺

## STAR SIGHTINGS

**LIAM NEESON** (Qui-Gon Jinn) will star with Zorro heroine Catherine Zeta-Jones in *The Haunting of Hill House*, director Jan de Bont's remake of the 1963 horror flick *The Haunting*, for DreamWorks. ... **EWAN MCGREGOR** (Obi-Wan Kenobi) will direct an episode of the British anthology series *Tube Tales*, an English version of the American cable series *Subway Stories*, created by actress Rosie Perez. ...

**BRIAN BLESSED** (Episode I) voices a character in Disney's summer animated epic, *Tarzan*. ... Not to be outdone, **MARK HAMILL** (Luke Skywalker) adds another classic cartoon series to his resumé, voicing the character of Snakebite Scruggs in the video feature *Scooby-Doo on Zombie Island*. ... **JOHN LITHGOW** (Yoda in the *Empire* and *Jedi* radio dramas) will play the title character in the big-budget TNT movie *Dan Quixote*. ...

*Star Wars* saga composer **JOHN WILLIAMS** recently reassembled his original score for Steven Spielberg's 1978 classic *Close Encounters of the Third Kind*, releasing his extended soundtrack on Arista Records. ... *Return of the Jedi* editor **DUWAYNE DUNHAM** directed the Fox TV series *Beyond Belief: Fact or Fiction*. ... *Jedi* producer **HOWARD KAZANJIAN** will produce an adaptation of novelist James Elliot's *Cold, Cold Heart* for director Phillip Noyce, who helmed *Patriot Games* and *Clear and Present Danger*—both starring a certain cocky Corellian smuggler. ...

And speaking of **HARRISON FORD**, *People* magazine recently named him its "Sexiest Man Alive." Confessed Ford, "I've never felt sexy—I have a distant relationship with my mirror." Added Ford, 56, "Why this sudden outpouring for geezers?" But while Ford himself might not have fathomed the honor, we can think of at least one feisty Princess from Alderaan who would understand completely. ☺



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WTY0130 Leia in Hoth Gear & Death Star Droid \$19.95



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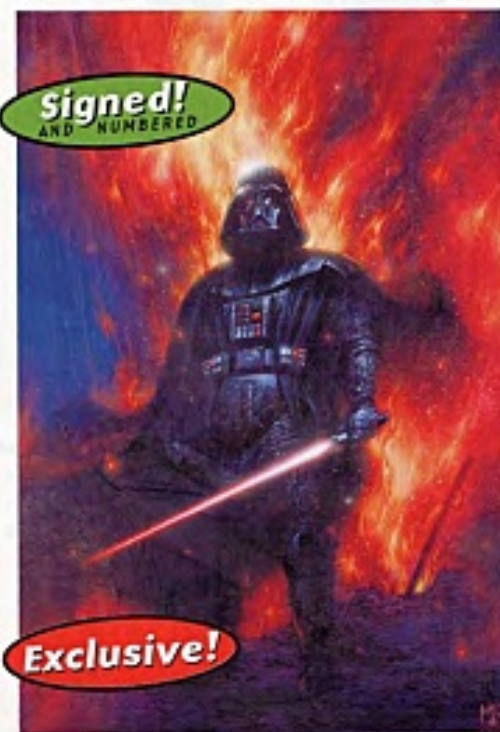
This excellent character study by fan favorite Dave Dorman shows Princess Leia in her Boushh bounty hunter outfit, seen in *Return of the Jedi* and *Shadows of the Empire*. Princess Leia is printed on quality archival paper with light-fast inks and measures 16" x 20". All are signed and numbered by Dorman himself.

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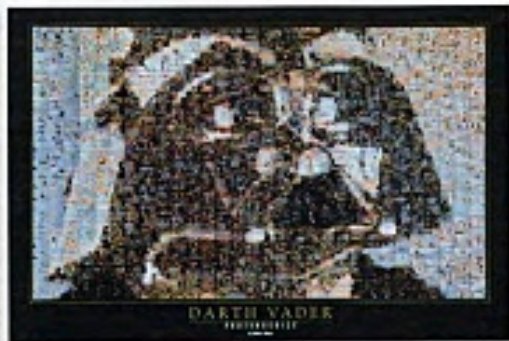
Artist Dave Dorman returns to one of his favorite subjects, Boba Fett, in this terrific art print entitled "In the Great Pit of Carkoon." Measuring a large 22" x 30", and printed on archival paper with light-fast inks, this great piece is signed by both Jeremy Bulloch and the artist himself. Strictly limited to 1,500 pieces.

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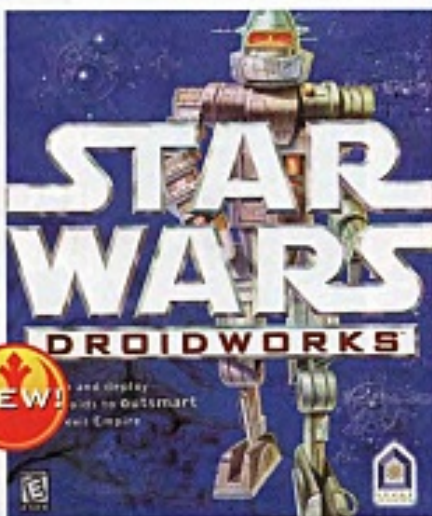
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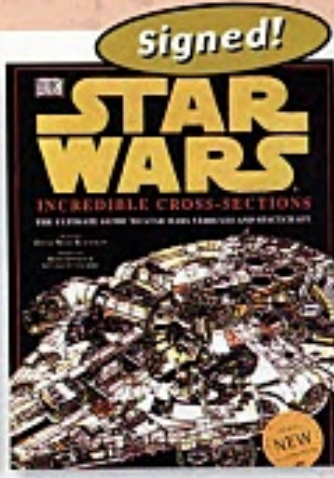
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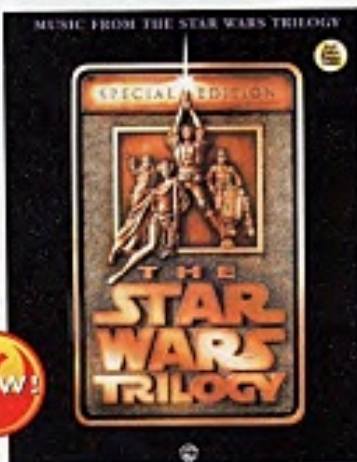
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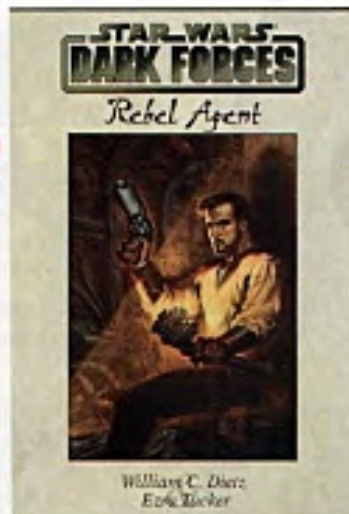
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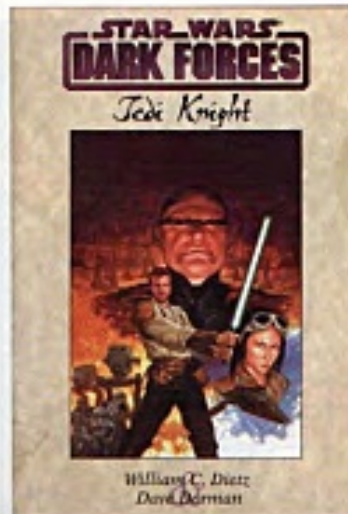
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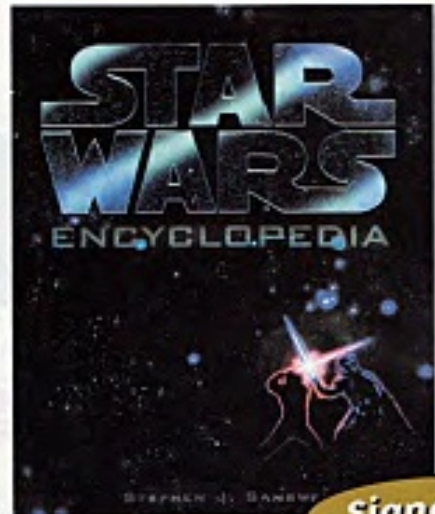
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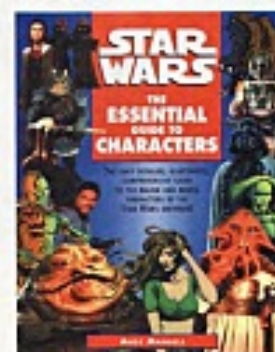


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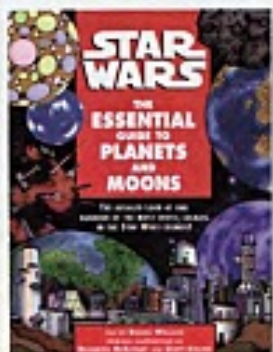
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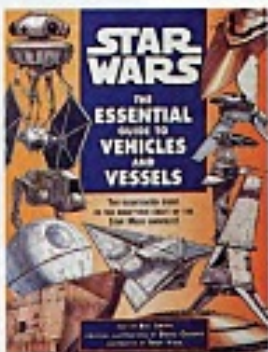
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This high-quality, 100% wool felt construction hat is an authentic reproduction of the head gear made famous by Harrison Ford. \$36.00 each

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### AT-AT and Snowspeeder Musical Snowglobe

For the first time ever Star Wars is captured in a collectible snowglobe depicting—what else—the Battle of Hoth. This globe has it going on: not only does the tethered snowspeeder simulate flight around the finely sculpted AT-AT—it also contains a music box that plays John Williams' Star Wars theme! The globe comes on a sculpted snow base and is hand-crafted, hand-painted, and measures 6 1/4" tall. WLC9002 \$40.00



### Special Edition Clocks

Featuring the spectacular Special Edition art of Drew Struzan, each limited edition clock is individually handmade in the U.S.A. using enamels applied to the reverse side of the finest, flawless, beveled glass. Each is fully inspected, and packaged complete with instructions, battery and certificate of authenticity. The built-in easel backing allows the clock to be displayed proudly on a table, shelf or desk top. Each clock measures approximately 9" x 11" with a fully electronic quartz crystal movement warranted by the manufacturer for life.

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Measures 17.5" L x 2.5" W x 1 1/4" H. Hand-crafted in the USA.

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## Battle Droid and STAP

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## Electronic Darth Vader

This 14" Action Collection Darth Vader has lightsaber sounds and speaks with both Darth Vader's and Anakin Skywalker's voices. Two part removable helmet reveals Anakin Skywalker from Return of the Jedi.

WTY5003 Electronic Darth Vader  
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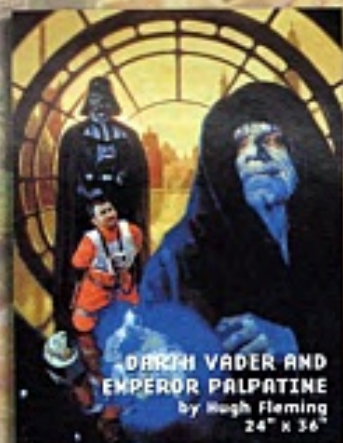


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# THE S O U

**DD DOLBY**  
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**SURROUND EX**

## THX JOINS FORCES WITH DOLBY TO LAUNCH

# & TH

**THX, the Lucasfilm division** that paved the way for digital sound presentation in movie theaters, has upped the ante again. Teaming with Dolby Laboratories, Inc., THX in October unveiled a breakthrough in surround sound technology. The new system, called Dolby Digital-Surround EX and co-developed and jointly-owned by both powerful companies, will debut with *Star Wars: Episode I The Phantom Menace* on May 21, 1999.

Surround EX is a 6.1-channel theatrical surround sound format that adds a new audio channel to a movie's mix, manifested in an extra speaker located in the middle of the wall at the back of the theater. The new development opens up new possibilities for filmmakers and promises enhanced experiences for moviegoers—just in time for *Episode I* of everyone's favorite saga.

In an amazing display for movie theater owners and managers at the Taj Mahal casino in Atlantic City during the ShowEast trade show, THX and Dolby showed off the new technology—and the 15-minute demonstration was basically a preview of the next generation of moviegoing.

First, the audience heard a helicopter fly-by that seemed as if the chopper was circling the room, followed by a symphony of bugs and tree crashes. A staple in a lot of movies — gunfire — was next, and it sounded as if the bullets were zipping over the audience. THX next showed an impressively remastered trailer for last fall's *A Bug's Life*, but the real treat was yet to come, and it was a showstopper.

THX remastered the first five minutes of *Star Wars: Episode IV A New Hope* with the new surround channel added in. How good was it? Better than the Special Edition. As the Star Destroyer came across the starfield in pursuit of the Rebel Blockade Runner, it seemed (and sounded) as if the ship was coming up from behind us, moving over and around us, and then whooshing past. The laser blasts sounded like they were in the room. It drew loud, sustained applause.

"This new surround technology provides filmmakers with a powerful new creative tool for producing realistic soundtracks," said director George Lucas. "I'm proud that THX and Dolby joined forces to develop this new technology and bring it to the industry."

Said Dolby Labs president Bill Jasper, "It just gives a greater sense of realism. In terms of giving a much more surround effect in the middle, rather than a 'hard left' or 'hard right,' it allows for a greater panning of surrounds around the back, and a greater sense of complete spatial sound."

The roots of Surround EX date back to mid-1997 with Gary Rydstrom, sound designer and director of creative operations for Skywalker Sound, who won an Academy Award last year for his sound work on *Titanic*.

"The sound format was created out of a frustration that Gary Rydstrom had with the limitations with current surround technology," explained Monica Dashwood, THX general manager. "In meetings Dolby and THX had with Gary, we learned of his desire to have greater creative flexibility and be able to place sounds directly behind you, on both sides of you. So we joined forces and came up with a solution to derive this additional surround channel."

It's important to note that Surround EX does not make the sound of the movie louder. Rather, the sound designs displayed with Surround EX were the same audio levels of a traditional moviegoing experience, but they seemed to flow back-to-front and side-to-side. This was an important breakthrough.

"It will mean better placement of sounds and a truly enveloping experience that audiences have never had," said THX's Dashwood. "Sounds that are more 'real world' come out. It's what the sound designers want you to actually have—you hear sounds that fly over you or surround you. You're going to be able to enjoy and hear that more with Surround EX."

BY KEVIN FITZPATRICK



# NEW DIGITAL LUCASFILM THX

NEW ERA IN SURROUND SOUND TECHNOLOGY

# EFURY

But what the new format means is that filmmakers will have to embrace the new technology and sound designers take advantage of the extra surround channel. Two studio films have signed on to Surround EX for 1999: *The Haunting of Hill House* from DreamWorks, and Sony's *Memoirs of a Geisha*, to be directed by Steven Spielberg.

"Sound designers just have to mix the extra surround channel," Jasper said. "They determine what sounds are going to go in that extra surround channel, as opposed to before, when it was just left to right. Now they have to mix to three surround channels."

The second key to the success of Surround EX is that local theater managers must buy a new "box" that decodes the extra channel of sound. There are more than 2,000 THX theaters worldwide already, and these can be changed over to Surround EX relatively economically, according to Kurt Schwenk, director of THX operations.

"We're working with Dolby, with all the theater owners, both THX and non-THX, to get them to retrofit this in," Schwenk said. "For THX theaters the advantage is that most already have enough surround speakers in place, including on the back wall, so it just requires minor rewiring and the addition of the Dolby box. In another theater that may not have rear wall speakers, they would have to add additional speakers, amplification, as well as the Dolby box."



Gary Rydstrom, Director of Creative Operations, Skywalker Sound.

This latest innovation from THX, the Lucasfilm division that revolutionized theatrical sound presentation when it debuted in 1983, is only the newest example of the company's commitment to quality cinematic experience. Not happy with a THX theater? Tell THX. (The official website at [www.thx.com](http://www.thx.com) is a good place to start.) The company also encourages fans to speak up and seek out better presentation quality for their theaters. Lucas has stated that he only wants to exhibit Episode I in theaters that meet his high standards.

"One of the best or most empowering things you can do is talk to the theater manager," said THX marketing manager Kim Yost. "It will be business as usual unless they are hearing from theatergoers. Using our 1-800 Phone THX service for presentation problems on selected films is another option."

Yost said that company research conducted last year showed that one-third of moviegoers surveyed said THX played a part in their theater selection, and the opportunity to see a THX certified theater mattered to more than half. It also showed that THX represented the highest quality in theater presentation. "You can actually see box office grosses increase from side-by-side comparisons of THX theaters with a movie and non-THX theaters with the same movie," Yost says. "THX draws in more people."

And in 1999, THX ups the ante with Surround EX. You can bet that, as the company slogan goes, the audience will be listening. 🎧





Photo by Glen Keane

# EVIL HAS A



# UNTIL NOW, THERE HAS BEEN ONLY ONE TO BEAR THE NAME DARTH...

BY SCOTT CHERNOFF

Since *Star Wars* first exploded out of the screen in 1977, we have known Darth Vader as the singular embodiment of the mysterious Sith Lords, the powerful warriors who wield the dark side of the Force with brutal precision and unwavering loyalty to the highest of all Sith Lords, the evil Emperor himself. To put it simply, there was only one Darth casting an imposing shadow over the *Star Wars* universe, and there sure as heck didn't seem to be room for any more.

But now, that's all about to change. Every bit as frightening and ruthless as the Darth Vader who stormed onto the Rebel Blockade Runner in a cloud of smoke and a hail of blaster fire in *A New Hope*, and—like Vader—bearing his own uniquely sinister visage, Darth Maul leaps into Episode I with both ends of his double-sided lightsaber blazing, ferociously focused on no less than the fall of the Jedi and the destruction of the Republic itself.

Yet lurking behind the striking make-up and sweeping black cloak is an unassuming first-time actor who now finds himself at the precipice preceding the flight from his relatively anonymous status as an international martial arts champion, soaring instead toward what is likely to be global recognition and a permanent place in the prequel pantheon. Just 24 and living in London, where he moved as a toddler from his native Scotland, Ray Park is currently experiencing the calm before the storm.

"All my life, I've always wanted to be in films," Park told the *Insider*. "My background is in martial arts and gymnastics, and before *Star Wars* I was a stunt double. I think I'm pretty lucky, and I want to be ready for everything. I really want to take off, and hopefully I might have a future in the film industry."

Well, he'll certainly have the exposure. In *Star Wars: Episode I The Phantom Menace*, Park is featured prominently as the punishingly relentless Darth Maul, one of the most formidable foes the Jedi have yet faced. The role requires not only a menacing and memorable screen presence but also the near-balletic fighting skills of a martial arts expert, both of which Park possesses. He holds a second degree black belt and has racked up competition championships and medals in Great Britain for his Wu Shu style, in addition to his fourth place finish in the 1995 world championships.

"Wu Shu just means 'martial arts' in Chinese," Park explained, "but in the west it's a style. It's a nice sort of art to look at. It's a non-contact sport, very much like gymnastics—you're on the mat and you do a sequence of moves. But it's also very explosive and has lots of leaps and somersaults and high kicks."

He took up the sport when he was just seven years old, inspired in part by his father's idolization of martial arts icon Bruce Lee, a Wu Shu master. "My dad always wanted to do martial arts, but he didn't want to do Karate or Tae Kwon Do, because his hero was Bruce Lee and he liked the way he moved. I always wanted to fly when I was a kid and do all those high kicks like in the movies. When we moved down to London, I saw this guy in the park doing all these kicks and punches and somersaults, and I said to my dad, 'I want to do that.'"

Lee was an early influence, but there are others. "I was really into Bruce Lee movies when I was younger," Park said. "I watched all his movies, and all of Jackie Chan's movies. I like Jackie Chan—I used to have all his movies, still do really. I also like all the Jet Li films. It was all the Wu Shu style."

But it wasn't only the glamour of the movies that attracted Park to the Wu Shu. "It was a way of life for me when I was younger," he said, noting the depth of the philosophy behind the art. "It kept me focused and gave me something to aim for, and just to be a part of something. I believed in it, the way of it. I was going to China or Malaysia all the time and learning Chinese, learning the culture and meeting new people."

Park learned other skills as well, such as kick-boxing, Tae Kwon Do, and even "a bit" of fire-breathing, but he devoted most of his energy to Wu Shu, the style that would ultimately lead him directly into *Star Wars: Episode I*. "There are so many years of training," he explained. "The more you train, the longer it takes to get a certain degree. You don't just get it every year—it could be every five or every 10, so you have to study very hard."

But through all the studies, Park was always aiming for the silver screen. "I really liked doing the martial arts, and I was really into movies all my life," he continued. "But I never actually got the time to go to drama school, because I was training eight to nine hours a day. I had to make it in a different way. I took my sport seriously, so I thought I'd pro-

# NEW NAME

RAY PARK EMBODIES THE DARK SIDE AS EPISODE I VILLAIN DARTH MAUL



"THE MORE YOU TRAIN, THE LONGER IT TAKES TO GET A CERTAIN DEGREE. YOU DON'T JUST GET IT EVERY YEAR—IT COULD BE EVERY FIVE OR EVERY 10, SO YOU HAVE TO STUDY VERY HARD."



ceed in that and maybe it will take me on to other things. I thought, if I just get to a high level and try to win as many championships as I can, I might get discovered. That was my only thought, option, or guide. I knew that one day, I'd get into the movies."

His vision was clear, and right on the money. All that training and competing began to pay off when Park landed a gig as a stunt double in the martial arts-laden sequel *Mortal Kombat: Annihilation*, causing him to drop out of a world championship competition in 1996. "I was in Asia for four months training with my master in my martial arts," he recalled, but the movie "took priority." His introduction to filmmaking couldn't have come too soon, as only a month after finishing his first movie, Park received a fateful call from Episode I Stunt Coordinator Nick Gillard.

"I went down to see Nick, and he said he's got this fight he has to rehearse and show George Lucas," Park said, "but he said it could also help me because they're looking for someone to play Darth Maul, like a stunt person, an action person. So for a week we rehearsed this fight that Nick Gillard wrote, and on the last day we shot it and then he showed it to George. From there I had a call from Rick McCallum, and he said I had the job."

Park said he tried hard not to dwell on his own rather intense *Star Wars* fandom. "Star Wars was the first movie I saw when I came to London," he remembered. "I had all the figures and the Millennium Falcon. My younger brother was into Star Wars as well, so both of us were really into Star Wars. But when I was on the Star Wars set, I tried not to think about that or get so excited. I just kept my feet on the ground and got on with it."

"But when I would talk to my parents, they would remind me of what I was like when I was younger. I wanted to be Han Solo, and my brother wanted to be Luke. Han Solo seemed to be more getting in there, and he got the girl and everything. Maybe it's because I was older than my brother and Han was older than Luke as well, so my brother and I sort of portrayed that."

They also staged many at-home lightsaber battles. "I quite liked all the lightsaber fights, and all the mystical stuff behind it. I had one when I was younger, but it was one of the old ones with a big bulb and a big plas-

tic tube. When you turned it on, it didn't make a noise or anything. I always wished I had the real one from the movies."

For Episode I, that wish was granted, as Park discovered that as Darth Maul, he would have the honor of debuting the new—and deadly—double-ended lightsaber. "I could spin it around and give them moves they wouldn't expect," Park said of his weapon. "I had more options and could be more creative. Nick Gillard was fabulous," Park said. "I had never met him before, but he let me be creative in my moves."

Nevertheless, choreographing, rehearsing and perfecting the elaborate fight sequences of *The Phantom Menace* was hard, grueling work. "It was like training every day," he said. "We were there from the morning to late evening, working on different stunts or acrobatic moves, just getting them so they're 100 percent, so you can do it with your eyes closed, so you knew the moves inside-out. And the timing of it—you knew where the other person was going to be, you could read them."

Park said the extensive rehearsal helped him develop a strong rapport with cinematic sparring partners Liam Neeson and Ewan McGregor. "The last fight that Ewan and I did together was really fiery," Park said. "We both really went for it. He fed off me and I fed off him. The energy we had was really good, and also with Liam."

But while Park's years of Wu Shu training guaranteed his confidence in pulling off the spectacular fight scenes, the novice actor, who hadn't acted since a high school play when he was 15, couldn't help but feel a little intimidated when it came to playing scenes in such accomplished and acclaimed company.

"I did question myself a bit, because it was my first time," Park said. "But I had confidence in myself, so I just thought I'd give it a go, and if I did it wrong then someone will tell me. I just thought, 'Well, I haven't got much acting experience, so I have to go on my ability.' The whole thing was a challenge, but it wasn't something that was out of my reach. I knew that if I'd never done something before, I could work on it. I knew I could do it."

Still, Park confessed it took him a few days to get completely into character. "At first I wasn't sure how the character was supposed to be played," he said, "but George seemed so cool about everything that he made me more confident. The more we did it, the more I felt I knew how the character was supposed to be, and no one questioned it. And the more





[OPPOSITE LEFT] Ray Park stands by in the desert near Tozeur, Tunisia, for an important scene as Darth Maul as the second unit crew gears up for the shot. [OPPOSITE RIGHT] Ray Park starts on a fall of eighty feet for a breathtaking stunt as Darth Maul. The high tower, built outside Flight Shed 1 at Leavesden Studios, was surrounded by a huge blue screen and had a large air cushion at the bottom. [THIS PAGE] The fearsome Darth Maul strikes a battle pose in the Tatooine wastes outside Mos Espa.

Photo by Giles Keefe





"THE WHOLE THING WAS A CHALLENGE, BUT IT WASN'T SOMETHING THAT WAS OUT OF MY REACH. I KNEW THAT IF I'D NEVER DONE SOMETHING BEFORE, I COULD WORK ON IT. I KNEW I COULD DO IT."



I did it, the more buzz I got out of playing the character. I was Darth Maul!"

Park said he knew early on that playing Darth Maul effectively was indeed within his reach: "Rick said to me, 'Ray, I really want you to play this character as a bad guy, and you've got to be mean and nasty, and I want you to scare everyone—no remorse. You have to be so cool.' Then from looking at the storyboards and reading the script, I thought, 'Yeah, this is my character. I can do this.'"

The actor, who couldn't come across as more mild-mannered and soft-spoken when he's not playing a remorseless Sith Lord, said his confidence was aided by his martial arts training. "It has to do with the Wu Shu style," he said. "There's a certain arrogance to the style as well, because you have to be very focused and strong. Your eyes have to be piercing."

He added, "I think it's also from spending most of my time in the bathroom, acting out different things in the mirror, when I was younger—I think most kids do that."

In addition, Park freely admits he got a powerful assist from Creature Effects Supervisor Nick Dudman and Chief Make-Up Artist Paul Engelen, who together crafted a look separate from Darth Vader but equally original. Said Park, "People on the set would get scared when I had the lenses in my eyes and the make-up, and my teeth. To me it was nothing—I was just looking at me in the mirror with the make-up on, but to everyone else, you could see it in their faces. They couldn't look at me in the eye when I was speaking to them."

Like many *Star Wars* actors before him, Park had to learn to adjust to spending the morning in the make-up chair. "At first," he said, "it was about two and a half hours, and they were still playing about with getting everything right. But it got down to about an hour and a half—an hour and a quarter to get all of the make-up on my face, and then taking time for contact lenses and all the final things before going down to the set. I would be there first thing in the morning and I'd be tired, and because Paul is really good, I'd just fall asleep without realizing it. It was so soothing with the make-up and music playing in the morning, that it'd just send me to sleep. But it was easy for him when I was asleep in the chair."

Park also shaved his head for the role, a sacrifice he was happy to make for the sake of the production. But the actor said that when he

showed up for the final pick-up shots with his full head of hair, some of his colleagues didn't realize it was him. "It was like the family was united," he recalled, "and it was really nice to see everyone. But everyone was used to seeing me with no hair, and my hair had grown back, so a lot of people didn't recognize me."

But Park was still happy to be on a set he called, "a kid's dream. My parents came down to the set to watch me," he continued, "and my dad was like a big kid again. He couldn't believe it. He likes *Star Wars* as well—we had the original videos when they first came out. We used to watch them all the time, like it was a part of the household, really. I have to thank my dad, because he gave me the guidance to do certain things."

Park said the whole *Star Wars* experience has only re-enforced his dedication to building a successful career as an actor. "It's all made me think I really want to get into acting more, do more movies, and use my martial arts more," he said. "I don't see myself playing Hamlet or anything like that—I see it more on the action side, using my skills. But I'm open to anything. I just want to get a bit more training and experience in acting, and be ready for anything that comes along. I never want to get so big-headed about anything or have my head up in the clouds. I want to keep my feet firm and just get on with everything."

But that's going to be difficult when Episode I is released on May 21 in North America. Having grown up with *Star Wars*, Park knows the power of what's about to be unleashed. "Sometimes I don't think about it," he said. "I just try to be normal about everything. But it's people around me who say, 'Wow, man, you're in *Star Wars*!' My cousin can't wait. He's about seven and he's really into *Star Wars* big time. He's got all the figures, so I promised him I'll get him one of my character," he said, adding, as if still trying the name on for size, "Darth Maul."

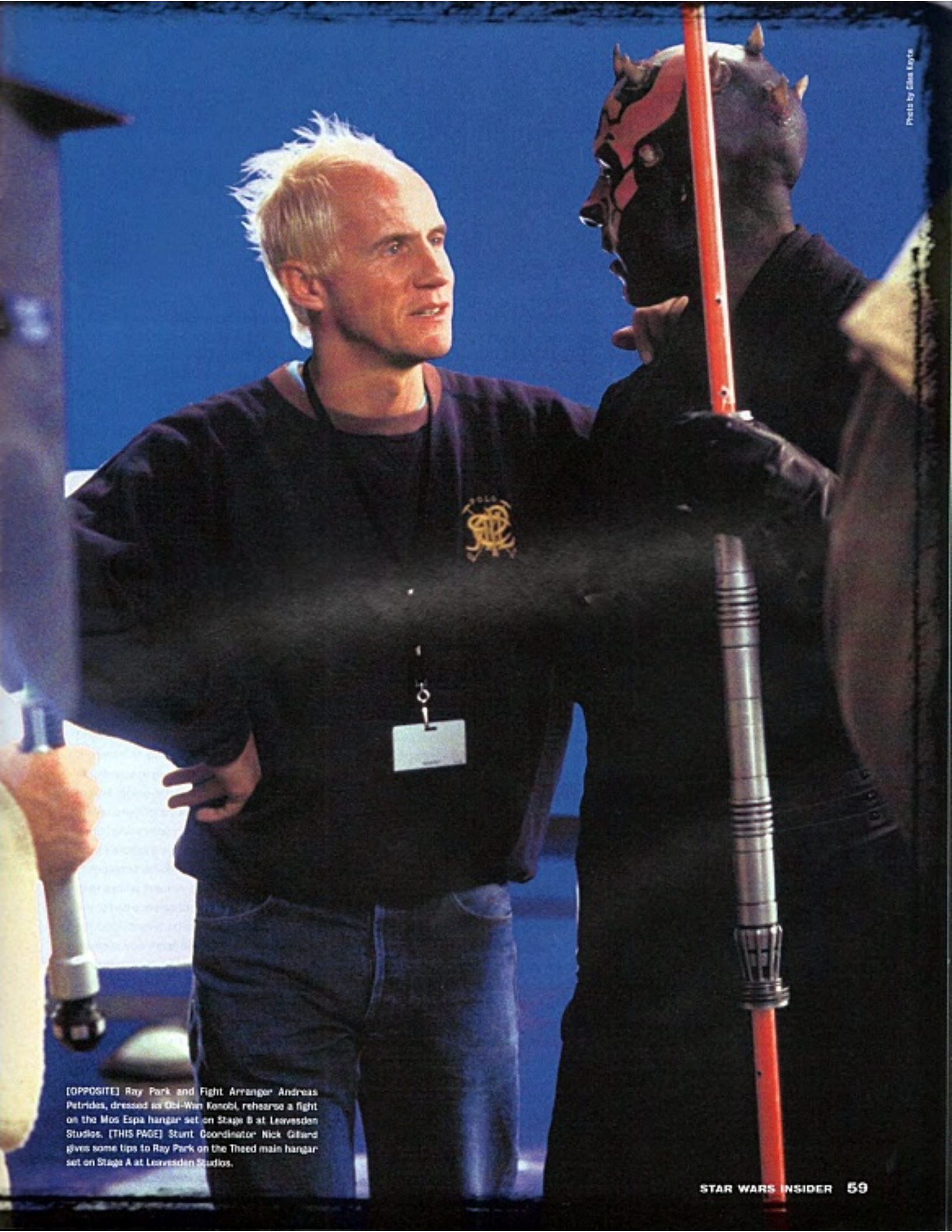
So for now Park is laying low. He's utilized his Wu Shu skills in a few British television commercials, was scheduled to play a pirate in an Edinburgh, Scotland, stage production of *Peter Pan* over December and January, and plans to head for China before the Episode I premiere, "just to keep my skills sharp."

But for the most part, he's biding his time until the premiere of the movie that has already changed his life—and musing on the memories of his whirlwind entrance to the *Star Wars* universe. Some of his favorite recollections involve just hanging out on the set with friends he made on the Episode I set, like Fight Arranger Andreas Petrides and Floor Runner Nathan Holmes.

"Even when we were resting between shots, we'd be talking about it," Park said. "Andreas is really into *Star Wars* and the mystical, spiritual side of it. We were on the same level, really, and we would say, 'What would it be like if you could do this with the lightsaber,' or, 'Imagine in Episode II or III if you could do this or that.' It was a bit like kids. We would be dreaming, fantasizing."

But for Ray Park, the fantasizing about *Star Wars* will soon give way to a new reality. Ray Park plays Darth Maul, and the Force will be with him. Always. ☺





[OPPOSITE] Ray Park and Fight Arranger Andreas Petrides, dressed as Obi-Wan Kenobi, rehearse a fight on the Mos Espa hangar set on Stage B at Leavesden Studios. [THIS PAGE] Stunt Coordinator Nick Gillard gives some tips to Ray Park on the Theed main hangar set on Stage A at Leavesden Studios.





George Lucas

# GEORGE UNDER

**The South Pacific is about to become the center of the cinematic globe, as shooting for Episodes II and III of the *Star Wars* story shifts the saga's homebase from England to the new Fox Studios Australia, starting in the year 2000.**

When *Star Wars* creator George Lucas announced plans for the largest-scale film production commitment in Australian history, he was in Sydney for the Screen Producers Association of Australia Conference, where he and Rick McCallum held two question and answer sessions with members of the press and the Australian film community.

In our next issue, we'll show you moments from both lively Q&As when Lucas reflected on his past movies and shared some of his feelings about the state of filmmaking today. But in this issue, *Star Wars Insider* presents highlights that concentrate on the future of *Star Wars*, including Lucas' comments on shooting down under and his revealing answers to audience questions about Indiana Jones, *Jurassic Park*, and—of course—Episodes I, II, and III.

**Do you know yet whether you'll direct Episodes II and III?**

I don't know for sure, but I probably will.

**After *Star Wars*, you said that you would never direct again. What has it been like directing Episode I?**

Well, I never said I wouldn't direct again—I just said I was tired of directing. *Star Wars* had gotten way too big. There was too much going on—too many departments, too many ideas. I realized that in order to do the other *Star Wars* films, I was going to have to move up and be an executive producer in order to oversee everything. My company had a lot going on at the time—I had pitched a story to Steven Spielberg to direct, and he said he wanted to do it, which was *Raiders of the Lost Ark*. So I ended up having all these producing jobs that just came about, and for years that kept me busy.

One of the other key factors in that whole period was that I got involved in the most important production of my life, which is my three kids. And I basically stepped aside and said I was going to devote more of my time to them. That's hard to do when you're actually directing. Executive producer is easy—you can make your own hours, you don't have to get up at four in the morning, you don't have to go home at 10 at night, and you don't have to work weekends. It's a much more realistic vocation.

But now I'm back. I just finished directing the first Episode of the next films, and I look forward to the day when I'm getting to direct something other than *Star Wars*—if I can find an executive producer that'll have me!

**What were the main differences between directing the original *Star Wars* and the prequel 20 years later?**

When I did *Star Wars* I was 28. I was working in England, and I was doing a film that nobody understood in a genre that nobody liked in a country where film was fading fast. So it was not an easy experience. Many of the crew didn't like me—I was American, and I was young. Most people thought it was a joke. I had very little money, and a studio on my back all the time. It was very difficult. And I had come off two pictures that had been recut after I finished them, so I had this fear that the studio was going to take my movie away and recut it.

Now, when I did this one, I own the studio. I knew the writer very well—didn't have any problems. Knew the executive producer very well, so if I ever had problems with the producer, the executive producer would pound him. So it was a much, much easier experience all the way around. But making a movie is the easy part. It's all that other stuff—

the studios and getting it approved. When you get those two things, you've got it made.

**Does the experience make it easier?**

At that time, I was young. The idea of things not being perfect was extremely difficult for me to cope with. Now I've learned to live with all that. I realize that I've been there and I've done that and, you know, you can jump off a cliff and land on your feet and it's nothing to get panicked about—unless the cliff is about a thousand feet. But as you get older, you begin to judge the distance. So it is easier as you get older.

**You initially chose to make Episode IV *A New Hope* first because it was the most exciting part of the Rebel story. Did you have to re-write the beginning of the saga to make it as exciting as Episode IV, or is it very much the same story that you wrote over 20 years ago when developing *A New Hope*?**

Well, that's part mythological information and part real. When I started writing *Star Wars*, it wasn't quite like I said I'm going to start in the middle, that it's the most exciting part. What I did was I wrote several drafts of screenplays and finally got it to a point where I was happy with the story. When I sat down, I had to write a back story to get to where I was. I wanted to start in the middle of something rather than start at the beginning, because usually the beginning is boring. Somebody once said the first thing you do when you finish your movie is cut off the first reel, and taking that to heart, I simply did it in the script stage.

Then I discovered as I wrote the script that I ended up with a very large script that I couldn't possibly make. So I cut the second two acts off, left the first act on, and wrote the film out of the first act, thinking that if I was successful enough, maybe I could get the next two acts done and make a three part thing.

Even though I had this huge backstory, it didn't even occur to me it could actually be set



# LUCAS NMOC

VISITING THE NEW  
HOMELAND FOR  
EPISODES II AND III,  
GEORGE LUCAS SAYS  
G'DAY TO THE  
AUSTRALIAN PRESS



George Lucas (left) and Producer Rick McCallum (right)

into a movie—until the first film was such a big hit and everybody said, “How many are you going to make?” I knew I was going to finish the three, and then I said, “Well, I could go back and do the backstories of these three films, and then I guess I could go off and do a sequel which would be three films, which would make it nine.” That was when I was very young and it seemed like a good idea. After nine years of doing the trilogy, I decided it wasn’t such a good idea anymore, and I retired for 15 years and did a lot of other things. Now I’m coming back to the next nine years, and I don’t think I’m going to make it to the third nine years.

**The influx of American pictures being shot in Australia is going to create a lot of work for our crews and our cutting rooms. What about our creators? How do you see the Australian writers and directors fitting into the scheme of things?**

It was the same issue when we were in England, which is that if you have a healthy film community, it helps everybody. If the writers and directors are going to get to make movies, they’re going to want to have good, experienced crews of all kinds. So the more you can build up the talent pool, the better off you are.

I started a special effects company in San Francisco and there wasn’t any talent. So I had to bring the talent out of the schools, train the talent and build up the talent pool. Now the talent pool overflows. But the problem always is, how do you keep all these people working? How do you keep your talent pool employed and fed and happy, so that when you need to make a movie they’re there? I had to do that with *Star Wars*. I mean, it’s been 15 years since *Star Wars*, and I had to keep that little group of people happy for 15 years until I could come back and do another one.

**Will Ben Burtt be the sound designer for the next three films? And will he also be visiting Australia?**

Ben Burtt will be doing the sound at least on the first film. I’m not sure about the other two. Ben wants to be a director so whenever a directing job comes along, he’ll probably take that over the sound. But he may end up coming here. It’s hard to tell—probably if he works on the next film.

**Most of the major myths in film now were created using actors that were unknown. Your prequels are all using well-known actors. Do you think you’re going to lose some resonance?**

When I did *Star Wars*, I had the Alec Guinness character, who is the stalwart, pivotal center of the movie, and I now have Liam Neeson playing that same [type of] part. To say that Liam Neeson is a bigger actor today than Alec Guinness was 20 years ago, I don’t know. Alec Guinness was a very respected actor. Liam Neeson is a very respected actor. Alec Guinness wasn’t Clark Gable, and Liam Neeson isn’t Tom Cruise. The other actors, Natalie Portman and Ewan McGregor, until we did *Star Wars* they were relatively unknown. They had been in some small films, but they weren’t really mainstream actors. I’ve got a good cast, and it’s not cast with a lot of movie stars.

**What were your reasons for going into the Indiana Jones series, and is there a future for it—is there more coming?**

Actually, Indiana Jones just sort of popped out of my mind while I was trying to work on *Star Wars*. Sometimes when you’re thinking and you’re doing things, other things end up striking you. So I came up with the idea of this archaeologist who is kind of a treasure hunter going after sacred artifacts. Part of it was [my] anthropology background, part of it was that there is this Republic serial component in *Star Wars* and I was looking at Republic serials. So I came up with another serial basically—it came out of my research. I didn’t want to direct it, because I was doing *Star Wars*, so I tried to get

my friends to do it, and I couldn’t get anybody to do it. Finally I told it to Steven and he jumped on it.

There may be another one. I’ve got a script finished and it’s really a matter of Steven and Harrison’s time.

**I heard you were an uncredited editor on *Jurassic Park*. Is this true?**

Well, I wouldn’t say I was an uncredited editor on *Jurassic Park*. I helped oversee the post on it, but I wasn’t editing or anything. My company was doing the sound, and my company was doing the special effects, and Steven was off in Poland. I was a like post-production supervisor.

**Do you have any advice for young filmmakers?**

Perseverance, persistence, stubbornness and go out and do it. There is no secret to making films—all the audience wants is something emotional. They want to cry, they want to laugh, or they want to be on the edge of their seats. That’s all they expect out of it. And the intensity with which you can deliver that is what will be the level of your success. If you want to be considered at a higher level, then you put a lot of intellectual insight into that emotional experience. But to try to put the intellectual insight into something that has no emotional experience, it may be an extremely good film, but not very many people will want to see it.

The best thing to say if you want to make a movie is, “Go out and make it.” It’s not easy, but what’s extremely true is that your first film is the easiest film you’ll ever get to make—you just have to convince somebody that you know how to make movies. The second time is much, much harder. Because you have to convince them that the first time wasn’t a mistake. ☺

In our next issue: George Lucas fields questions about the future of filmmaking, and the creation of the original *Star Wars* trilogy.



# TIM ROSE

## LOOKING FOR MR. ACKBAR

by Scott Chernoff

**For most performers, playing just one great character in a *Star Wars* movie would be enough to pretty much build a career around.**

I mean, if you ask me, it's safe to say that at the moment Tim Rose won the job of playing Sy Snootles, the sultry and spindly singer at Jabba's palace in *Return of the Jedi*, he had pretty much, as we say in Hollywood, made it. But I guess that's just me—because Tim Rose wanted more.

Hired to finish building the Sy Snootles puppet and perform the character when it was done, Rose, then 26, went on to play no less than three key roles in *Jedi*, adding Jabba's cackling sidekick Salacious Crumb and Admiral Ackbar, the brilliant and ultra-suave Mon Calamari Rebel hero, to his call sheet.

"I was very young and inexperienced at the time," Rose told the *Insider*. "Admiral Ackbar was sitting on a stand in a corner. I liked the sculpt. The whole film was a complete mystery, because we would build things but didn't know how they'd fit into the film. So I said to Phil [Tippett, the original trilogy's stop-and-go-motion guru], 'So who's that then?' And he said, 'Oh, that's another background character that appears later in the film.' And I said, 'Oh, can I do him, too? Please, please, please!' I begged him to let me do this other background character, thinking he was going to be in the third row in a new cantina sequence or something."

Instead, the eager young performer signed on to play Admiral Ackbar, whose fish-like salmon-colored head, big warm eyes, and wide-mouthed white military uniform combined to make him one of the most visually striking and memorable new characters introduced in the final installment of the saga. But

what made Admiral Ackbar really stand out wasn't just his looks but the fact that this unusual character was smack-dab in the middle of the Rebel leadership, lecturing Luke Skywalker, commanding Lando and the rest of the fleet, and exclaiming, "It's a trap!"

But despite the obvious strength of his work, Rose modestly offered that Ackbar's superstardom in the *Star Wars* universe was simply a matter of destiny. "To be honest," he said, "I think he ended up commanding the troops not so much because of my performance but because of his look. He had a screen presence. He was originally just a background character. They created a whole series of characters,

and they had these roles they needed filled. He ended up filling it because he just had the magic. He had the charisma. When you came into the workshop, somehow you looked at him instead of the four other creatures. There was the one next to him with the three eyes on the end of stalks [Ree-Yees]—it might just as easily have been him. But Ackbar became a character in the process of building him."

Said Rose, "I was just excited I was rubbing elbows with all these famous people, and I went for it and tried to do my best at it."

His best turned out to be more than good enough. Ackbar made such an impression in his one scene that he not only spawned a classic Kenner action figure but also ended up enduring as one of the most popular characters in the original trilogy and ensuing novels and comics. In the *Insider's* Favorite Character Poll (*Star Wars Insider* #38), Ackbar snuck into the top 20 at #16, inspiring one reader to dub him "a cunning tactician, but a humanist" (ironic—but true), and another to write, "He's a military genius, plus he's just really cool."

In fact, Rose has also been, by far, one of the most-requested interview subjects for this column—I can't tell you how many emails I've gotten asking me when I'm going to interview Admiral Ackbar, who was already at the top of my agenda. There was only one problem: nobody seemed to know where he was. Finally, in desperation, I put out the call in *Star Wars Insider* #40, and reader Jamey Hornsby in Deatsville, Alabama, came to my aid (he gets an *Insider* T-shirt and a hearty thanks), supplying me with Rose's address in England. (Rose quickly agreed to an interview as long as we could mention how grateful he is to all the people who wrote him fan letters after *Jedi*—and how sorry he is that he was never able to keep up with it all.)



PULLING STRINGS: Puppeteer Tim Rose.





Most readers who were interested in Rose didn't realize that he also played Sy Snootles and Salacious Crumb, or that Ackbar was, like the other two, a puppet. "He had cables for the eyes, but he was a hand puppet," Rose said. "Mike Quinn operated the eyes while I did the mouth. Then Mike did the mouth [by remote] for me when I was walking around in the full-body suit as Admiral Ackbar. For the close-ups, I'm actually inside the chest of it and operating the head like a hand puppet."

As for Ackbar's trademark gravelly and authoritative voice, Rose said, "It was synthesized, but whether they synthesized my voice or dubbed in someone else, I don't know. I think it's my voice as Salacious."

Crumb, the Kowakian monkey-lizard, was Rose's other signature character, and he worked hard to give the character a personality that would make him stand out amid the gaggle of creatures in Jabba's crowded palace. "When I'd finish in the workshop late at night," Rose remembered, "I used to go off into the back room and set up the video and sort of play with Salacious Crumb. There's a funny bit in the 'making-of' video with Salacious in a poorly-lit room coming up to the camera and knocking on the lens—that was one of those tapes I'd done late night when I was trying to work out what sort of character to give this guy so he could become important in the film."

The taunting wise-guy of a character that emerged found an early fan in the late *Jedi* director Richard Marquand. "He used to talk to



THE MANY PERSONALITIES OF TIM ROSE: Sy Snootles (top) and Salacious Crumb (above). Admiral Ackbar (left)

## "I ORIGINALLY SET OUT TO BE A MASTER PUPPETEER. I WAS IN LOVE WITH THE OLD STUFF—MARIONETTE SHOWS AND HAND PUPPETS."

the puppet all the time," Rose recalled. "When you're doing a good job with a puppet, people treat the puppet as if he's the actor, as though he's alive—and Richard used to love to talk to Salacious Crumb. He found it totally fascinating that this silly little rubber monster could comment on camera angles and things like that. He'd come and sit down next to the puppet and say, 'What do you think, Salacious?' and I'd go, 'Yeah, I bet if you lift the camera a little bit and shoot down that way, you'll see a few more of these background characters!'"

It should be no surprise that Rose's work was successful in *Jedi*, since he'd spent his whole life puppeteering. "I originally set out to be a master puppeteer," said Rose, who was born in Illinois but grew up in upstate New

York. "I was in love with the old stuff—marionette shows and hand puppets. In my teens, *The Muppet Show* was very popular, and I used to sit there in front of the television set and try to spot the rods and work out how they did it all."

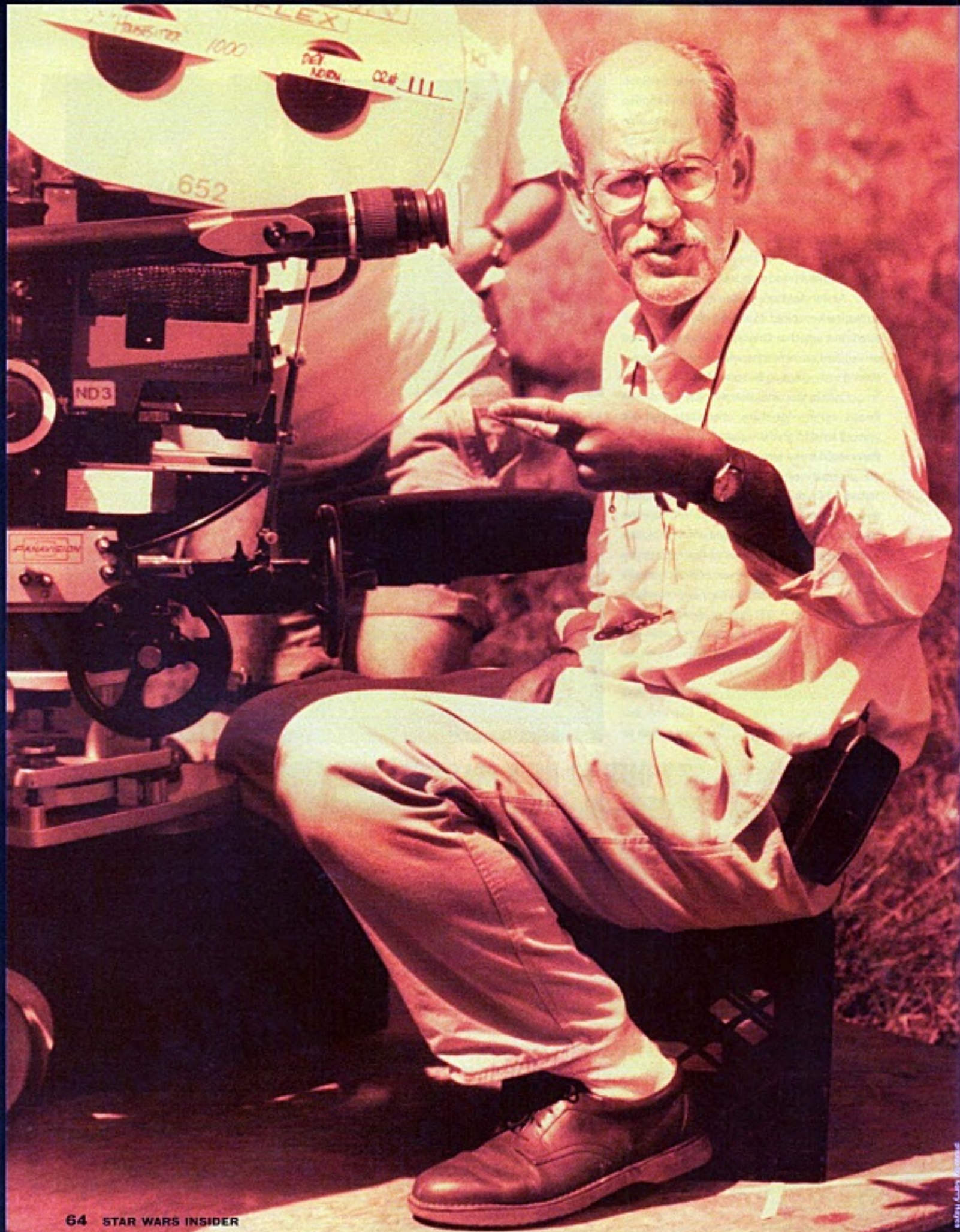
Before *The Muppet Show* went off the air, Rose got a chance to have all his questions answered up close when he landed a job in the Muppet workshop, where he became right-hand man to animatronics pioneer Faz Fazakas. "Animatronics was the new cutting-edge technology at the time—George Lucas kept coming around to visit just to see what they were up to," Rose said. "My dad had always done radio-controlled airplanes, so I knew how to plug a servo into a receiver and make a transmitter move it, and I became very valuable to Faz. We built all the remote puppets in *The*

*Great Muppet Caper* and I got to perform a lot of background puppets."

Rose got even closer to his goal of moving from building to performing when Henson gave him the part of the Treasurer Skeksis, and some background characters, in *The Dark Crystal*. But when Rose didn't get a major part on Henson's new series *Fraggle Rock*, he quit. "I was sitting around going, 'I can't believe I just quit working for the biggest puppet company—what am I going to do? I must be a complete fool,' when I got a call from my friend Mike McCormick. Mike had been working on pre-production for *Return of the Jedi*, and he was on an overhead rig trying to do a prototype for Sy Snootles, and he tripped and fell off the rig and broke his arm—which for a puppeteer renders

see ACKBAR p. 79







In an Exclusive Interview, Frank Oz Talks to the *Insider* About Directing, the Muppets, and the Triumphant Return of Yoda

# BLIZZARD

# OZ

There's a quiet moment in *The Empire Strikes Back* when Yoda is sitting on a large root, lightly running his gimer stick along the Dagobah dirt. It is just after Luke's failure in the cave, and Yoda looks down, and sighs.

In this instant, we can almost see the burden on his shoulders: he knows how much is riding on Luke's successful completion of his training; he knows how many obstacles lie along the path; he knows the history and destiny that has brought Luke to him; he knows everything. And he's weary.

It's a mesmerizing shot for many reasons, but mostly because this sophisticated, nuanced performance is, lest we forget, coming from a little green puppet. But actually, that's not quite right—the masterful performance comes from the very human Frank Oz, who brings Yoda back to life in Episode I of the *Star Wars* saga this May and has been hailed as one of the greatest puppeteers of the 20th Century. But that's only a part of Frank Oz's story.

In fact, for Frank Oz, *Star Wars* is just one of the pop cultural phenomena with which the four-time Emmy winner is identified. Having grown up in a puppeteering family, Oz was just 19 when he went to work for the late Jim

Henson, creator of the Muppets, in 1963. Creating and performing such timeless and beloved characters as *Sesame Street*'s Grover, Cookie Monster, and Bert, and *The Muppet Show*'s Miss Piggy, Fozzie Bear, Animal, Sam the Eagle, and (with Henson) the Swedish Chef, Oz was a major force in the Muppets' merry takeover of the entertainment world in the 1970s. Oz, Henson and company also created a separate line of Muppet characters that appeared on the first season of *Saturday Night Live*.

After co-directing with Henson 1982's groundbreaking fantasy film *The Dark Crystal* (produced by *Star Wars* and *Empire* producer Gary Kurtz) and then directing 1984's *The Muppets Take Manhattan* solo, Oz went on to become one of the film industry's most successful and sought-after directors, beginning with the ambitious and hilarious dark musical-comedy *Little Shop of Horrors* (1986). His other films include *Dirty Rotten Scoundrels*, *What About Bob?*, *Housesitter*, *Indian in the Cupboard* (which fea-



tured a Darth Vader cameo), and most recently, the acclaimed hit comedy *In & Out*.

When the *Insider* reached him, the director was in Connecticut (where he lives with his

by Scott Chernoff





wife and four children, ages 4-12), editing his latest feature, *Bowfinger*, a comedy starring Steve Martin and Eddie Murphy, scheduled for

little bit younger this time around (relatively), and for the first time we get to see him away from his Dagobah swamp. But as Frank Oz told us, Yoda hasn't really changed that much at all.

**These days when you walk onto a movie set, you're accustomed to sitting in the director's chair. How did it feel instead returning to play Yoda after 15 years?**

Well, it's always a mixed feeling, because Yoda is very hard work. It's really five days of rehearsal for two days of shooting, because every single move, every blink, has to be worked out. Luckily, I had Dave Greenaway, who did the eyes on *Return of the Jedi*, and two more puppeteers, Don Austen and Kathy Snee, to help

**How did you feel about the prospect of Yoda being entirely computer generated in the prequels when that possibility was being bandied about?**

I thought George should do it. That would save me a lot of trouble—my arm wouldn't hurt as much. So I said, "Why don't you go ahead and do that? That's OK by me." And he said no, he wanted me to do it. So you'll have to ask George. But I'm OK with it—it's going to happen in the future with other things. As long as the character's true and pure, that's the most important thing. As long as it doesn't look like an effect, as long as it's for the character—whatever works for the audience.

**Muppets I perform more. With Yoda, I act more, in the script and the character more... It's fun bringing and working with George.**



release this year. He'll also be back in action this year as a performer, putting in a Bert cameo in the second *Sesame Street* film, *Elmo in Grouchland*, and executive-producing and performing in the latest Muppet movie, *Muppets from Space*, which Oz promises will answer the burning question of the Great Gonzo's origin.

But luckily, Oz managed to squeeze in some time for that other space movie, *Star Wars: Episode I The Phantom Menace*. Good thing, because it's hard to imagine anyone but Frank Oz—who between *Star Wars* and the Muppets pretty much boasts an entire generation or two as his fans—giving life to the all-knowing and mischievous Jedi Master. Yoda's a

me. But in any case, it's extremely hard work because you have to really fine-tune it before you get on the set, and it's physically hard, too.

But on the other hand, it's so nice to see an old friend like Yoda and to dig a little deeper into the character, because it's more acting than performing. Muppets I perform more. With Yoda, I act more, in the sense that I trust the script and the character more, and I'm not thinking about pleasing the audience. It's also nice to be on a juggernaut like *Star Wars*. It's fun bringing the character to life and working with George. I have several homes in my life. I'm very fortunate this is one of the little homes that I have, and it's nice to go back.

**Did playing Yoda again bring back any memories?**

I had a lot of sense memory—just the pain, and the complexity of it. But it brought back nice memories of working with George on the first one [*Empire*]. The first one was two weeks, and *Jedi* was two days, so it was easier in that sense. But instead of individual, specific memories, it just brought back a nice feeling, really.

**Did you miss Mark Hamill, with whom you played all your scenes in the first trilogy?**

Oh, Mark, totally. One thing people don't understand and they really should is that so much of the reason Yoda was successful is



because Mark believed in him and responded to him. If Mark didn't respond to him so well, then the audience wouldn't have.

**Now, in Episode I, you're teamed up with Samuel L. Jackson.**

Yes, it was fun working with Sam, and Liam, Jake and Ewan. But I was so involved in trying to do every move right that I just talked to them between takes. We didn't spend a lot of time together but I admire their work a lot.

**What did you think of the Episode I script?**

I was hooked from page two. It was terrific. I read it out in England just before I was going to

you do a character that's strong in your heart, it carries through underground for many years, and it can come up again. I don't have to think about it all the time to be aware of it, to feel strong about it. When the time came, it's like riding a bike. If you really know how to ride a bike, you can't forget, and if you really know a character, it's always there.

**With all the work that goes into operating a puppet, does it get under your skin at all that many people think you just do the voice?**

Isn't that odd? People say, "You do the voice of Yoda, don't you," or "You do the voice of Piggy." And I'm saying the voice is the easiest thing you can do—it's the rest of it that's the hard part. But people for some reason always ask if you do the voice. They don't get the concept of the person doing everything, and they don't understand that the voice is only 10 percent. A voice person can go in the microphone booth and just look up at the screen and dub a voice right in there, which I do for my charac-

day. It's like everything. Nothing comes naturally. You always work at it.



**How much time do you actually spend these days performing for the Muppets or Sesame Street?**

Sesame Street, about three or four days a year. I'll spend about 10, 15 percent of my time now performing.

**Do you feel an obligation to continue performing your Muppet characters?**

I have a certain loyalty to the company. I grew up with the company, and I think it brings a lot of joy to people. It's amazing how many people come up to me and thank me for the work that I have done. I don't take that as a direct thanks to me. I think they kind of use me to thank Jim, who's not here, and everybody else who's involved in the Muppets who don't get the credit. So it is somehow meaningful to people. It's a question of loyalty. It's a question of doing something meaningful, supporting the work of a company that has done really good stuff—and people that I like.

**What was your first job with the Muppets?**

The first thing I did, I was 19 years old, and I was hired to come out and do Rowlf the Dog's right hand on *The Jimmy Dean Show*. But that was only one show a week, and we also did commercials. I was learning to do puppets Jim's way, and when I wasn't performing I filled fire extinguishers and I was going to the lab, because Jim was a filmmaker. I would go to the lab and lay film, and I would help Jim on his projects like *Timepiece*, which is a 35 millimeter film project Jim did, and I would try to shoot a

## the sense that I trust the character to life



shoot. I remember in the beginning, for *Empire Strikes Back*, they just gave me my scenes, and I said right then, "I can't do this. If I have a character who is the wisest character in the movie, I have to know what's going on throughout the whole world he's involved in." So I've read all the scripts. But this one's really, I think, exceptional. And George's work is so good in the editing, you know he's going to make it even better.

**During the decade-and-a-half between *Return of the Jedi* and *The Phantom Menace*, did you ever think you'd be returning to play Yoda again in the late '90s?**

Honestly, I never thought about it. But when

ters. But it's making that performance work on the shooting day that's the hard part.

**Do you have to practice your puppeteering even more now that you don't do it every day, or is it truly like riding a bike—you hop on and nothing's changed?**

It's like riding a bike—you never forget except you're a bit rusty. That's all. You're not as good as you used to be, when you did it every single

**ACTOR AND DIRECTOR** (1) Frank Oz and Dan Ackroyd in *Trading Places* (2) Bill Murray (left) and director Frank Oz discuss the action of an upcoming scene in *What About Bob?* (3) Playing another civil servant in *The Blues Brothers* (4) Frank Oz directs (left to right) Michael Caine, Steve Martin, and Glenn Headley in *Dirty Rotten Scoundrels* (5) With Ellen Groves (left) and Rick Moranis (right) on the set of *Little Shop of Horrors*.

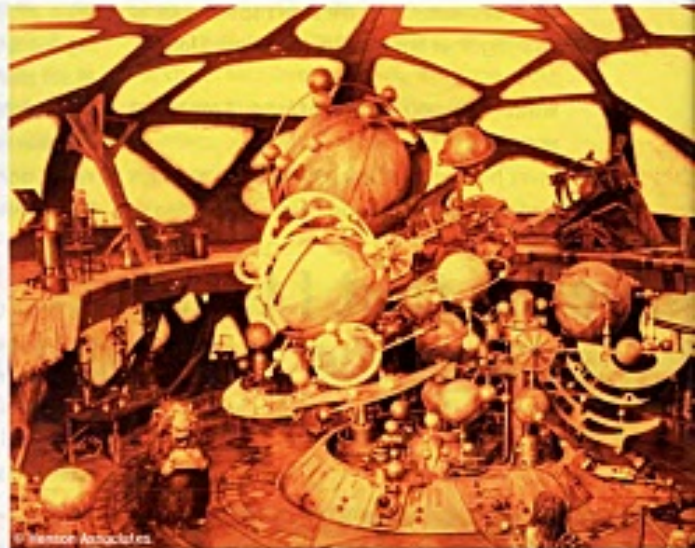


little, my own 16 millimeter stuff, and I'd edit for some of Jim's projects. That's where I learned film, through Jim.

I did a lot of menial tasks, plus performing. Jim did all the voices and I just moved the characters and learned how to do it Jim's way. I didn't do voices because I was too frightened. I had no confidence. I didn't do voices for four years.

But I don't know where it comes from. I imagine it had to do with the environment that Jim created, too. It was a very nurturing environment. There was nothing didactic about Jim. He led by example. He never told you what to do, never taught you really that much. He was just himself, and that's how you learned.

Piggy is the hardest to do. I love doing Piggy, but she's very complex. She's the most complex of them all. Animal is the simplest one. He's two-dimensional and meant to be that way. He's just crazed, you know? But Piggy has all these imagined slights and neuroses, and she is also a woman, so I have to really dig down and get more of the feminine side of



**As I grow, my characters change a little bit, but the core of each character is the same. I'm an amalgam of all the exaggerated aspects of me...**



**Wow—how did you build up your confidence to start doing the voices?**

I don't know, I think certainly again it was Jim's support, saying, "You could do it." Adolescents grow and as one grows, you step out of the cave and see a bit of the light, and test the sunlight to see if it's going to burn you or not. If you're burned, you run back, and if it makes you feel good, you go forward a little bit. We all take little steps out of our caves. That was a little one for me.

**Of all your characters, from Cookie Monster to Yoda and beyond, which is closest to your own personality?**

I think my wife likes Grover best, and I must say Grover is one of my favorite characters. But it also depends—my personality changes as I grow. So a character I created 20 years ago was very intense during that time period, and maybe a character that I created 10 years later had a different kind of a feeling.

As I grow, my characters change a little bit, but the core and the heart of each character is the same. I'm an amalgam of all of them, and they're all exaggerated aspects of me, and of everybody—if they weren't of everybody, they wouldn't be successful. Piggy's neuroses and her pain, and Fozzie's insecurity, and Animal's primeval part, and Grover's sweet, helping nature, and Sam's uptightness—we're all part of those things. So it's hard to say which is a favorite. I must say I take greater ease in doing Grover.

myself. I have to dig deeper into myself for Piggy than for any other character.

**What did you learn as a performer that affects your work as a director?**

I think a lot of stuff. Certainly a work ethic from Jim—working hard and enjoying my work. I got that a lot from Jim. As a performer, I think just working with audiences live, and with imaginary audiences not live—I think that helped a lot in terms of timing. But honestly, I don't know. I just kind of do what I do. I don't really analyze it that much.

The joy of performing is more the joy of working with my fellow actors, my performers. That's what I love—the guys who perform the characters, working with those guys and girls. If it weren't for them or the Muppets, there'd be no reason for me to perform.

**Your next movie is *Bowfinger*, and I know that when I was a kid, if I would have**



known that Frank Oz was directing a movie with Steve Martin and Eddie Murphy, I might have exploded. What's it about?

It's about Steve, as Bowfinger, trying with his little group of people to get into the movie business. He decides to shoot a movie with a huge star, although the star doesn't know he'll

like to direct a Western—all different kinds, and still come back to comedy, which I love.

**What has been your most challenging film as a director? *The Dark Crystal*? *Indian in the Cupboard*?**

First of all, I think what was more challenging between the two was *Indian in the Cupboard*, only



Photo by Glen Kaye

## core and the heart of them, and they're

be in the movie. Eddie Murphy plays the star—he plays two parts. He also plays Jiff, who is just a sweet, timid guy.

**This is your fourth movie with Steve Martin, and you've directed mostly comedies. What keeps drawing you back to comedy as a director?**

Well, I think it's more what I'm offered. I've been very fortunate in the success of the comedies I've directed, and people give me really good comedy scripts, and comedy stars have seen my work and feel comfortable with it. If I'm offered a terrific comedy script and only a so-so drama, I'll go for the quality of the script instead of the genre. I'm always looking forward to doing different genres—it's really about the script.

**Are there any genres of film you'd like to direct that you haven't yet?**

Oh yes. I would love to direct a deep psychological drama. I'd like to direct an action film. I'd

because I don't think I really directed *Dark Crystal*—I helped Jim direct his movie. That was really Jim's movie. He asked me to co-direct with him but it was his vision. And I learned a great deal during that time. As usual, he was very generous and gave me a lot of opportunity, but I can't really compare it. I suppose I can compare *Indian* to *Little Shop of Horrors*, which was also tough.

They were tough in two different ways. *Little Shop* was very, very challenging physically, and *Indian in the Cupboard* was very, very challenging mentally. But *Little Shop* was probably the most challenging overall, because you had all the major special effects, all the way up to a plant that took 50 people at one time to perform and weighed a ton. We had 14 songs—a legitimate musical—plus all the guest stars and shooting inside the 007 stage. That was a big deal.

**Was it a disappointment to have to change *Little Shop's* original ending?**

Well, it was a disappointment to me and to Howard [Ashman, the late composer/lyricist], more so to Howard, but the [test] audiences hated our ending. So we really had no choice.



They didn't want our good guys to die. They loved the movie until then. Howard and I knew that even though we were disappointed, the mood of the various audiences was that they didn't like it that way. And the proof is in the pudding. Once we changed the ending to a happy ending, which we didn't want to do, the ratings shot up way high. It's because you cared about the two leads. It was a good lesson—if you kill your two leads, you better make sure the audience feels satisfied in some way.

**What do you remember about the early days of *Saturday Night Live*?**

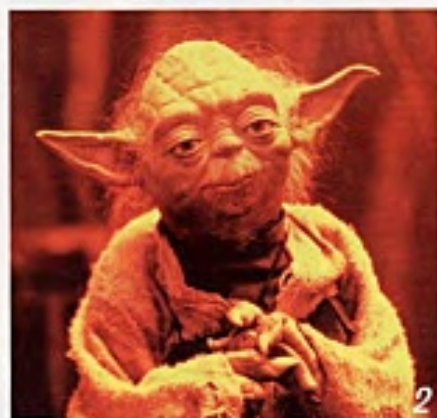
That was an exciting time. We didn't do the very first show, but we did every show after



that the first year. There was good and bad. The bad unfortunately was that I think we didn't really belong on *Saturday Night Live*. I think our very explosive, more cartoony comedy didn't jive with the kind of Second City casual laid-back comedy, so the writers had a lot of trouble writing for us. They weren't used to that kind of Muppet writing.

**DIRECTOR AND PUPPETEER** (1) Frank Oz and Hal Scardino on the set of *The Indian in the Cupboard*. (2) One of the fantastic sets from *The Dark Crystal*. Frank Oz plays Aughra at the bottom left of the image. (3) (left to right) Paul Rudnick, Frank Oz and Scott Rudin confer on the set of *In and Out*. (4) Frank Oz and assistant puppeteer Kathy Snee watch a scene from *Star Wars* Episode I. (5) Aughra in *The Dark Crystal*. (6) A scene from the Oz-directed *The Indian in the Cupboard*.





The Muppets may not have been a good fit with *SWL*, but do you remember when Mark Hamill appeared on *The Muppet Show* with Chewbacca and the droids? There seemed to be a kind of natural synergy between *Star Wars* and the Muppets almost immediately.

I think that's true. Certainly, they both had the vitality and purity and joy and dreaming, and there's certainly geniuses behind both of them. George and Jim worked together on *Labyrinth*, and I think that which got them together was that synergy. There was an awareness and an appreciation. They are both very unique individuals, and I think they both wanted to work with each other, because they were very similar—very smart, very quiet, very strong people.

For whatever reason, *Labyrinth* was not successful, but there were certain parts that were brilliant, and I think that there was a synergy there between the two of them, and certainly there was an agreement with Yoda in the very beginning. Although Yoda was made by

he recommended me because he couldn't do it—he had a company to run.

We were doing *The Muppet Movie* in Los Angeles, and Gary Kurtz came. In my trailer, I saw a picture of what Gary described as a little guy called Yoda. Sometimes I have trouble getting characters and it takes a while, like Bert took me a year to get. Other characters evolve, like Grover. And other characters hit immediately somehow. Yoda hit immediately off that page to me. I just liked that character and I can't exactly describe why. I know that it just hit me very strong and I kind of knew. I strongly felt what he should be like. And that, along with the words that George and Larry [Kasdan] wrote, which were wonderful, and the puppet itself—it came about.

**The character also made an immediate connection with viewers. What do you think it is about Yoda that people respond to so powerfully?**

Well, I can't tell you why others respond to him, but what I liked about him was this extraordi-

**Yoda hit immediately off that page to me. I just liked that character and I can't exactly describe why. I know that it just hit me very strong and I kind of knew. I strongly felt what he should be like.**



But the good part was that every Saturday was very exciting—going through rehearsal, then dress [rehearsal], then air—and meeting and seeing the beginnings of Andy Kaufman, and the great little films of Albert Brooks, and seeing John [Belushi] and Chevy [Chase] and Danny [Aykroyd], the beginnings of all that. That was very, very exciting. A live show on Saturday night is always exciting. But it was good at the end of the year that *The Muppet Show* was there for us, because it was just too difficult for them. We didn't belong on that show anymore. But we had a great time.

Stuart Freeborn, there was a kind of agreement that Jim would help out and consult. They exchanged information between the two of them. So that synergy existed very early on, or that potential synergy that they wanted to get involved together.

**I remember being very excited to read in *Time* in 1980 that *The Empire Strikes Back* would feature "a new Muppet" named Yoda.**

Well, that's unfair to Stuart because it wasn't a Muppet. Stuart did the job, but the people who performed Yoda with me were people from Muppets. Jim did offer his consultation, but Stuart absolutely did make it. Then again, Stuart really didn't do puppets and didn't know about the balance of them, the fit and everything, so there was a little bit of both. Stuart did it and Jim did it, but it was not a Muppet. It was Yoda.

**Were you involved at those early stages of Yoda's creation?**

It was originally Jim, and then Jim suggested me. Jim was asked [to perform Yoda] first, and

narly powerful and wise figure being this little, petty guy. I think somebody who should get some credit would also be Kersh [Irvin Kershner], who directed *The Empire Strikes Back*, because he's the one who suggested fighting with Artoo with the cane. Yoda is like a wise Zen master, but like any Zen master, he'll smack you if you're wrong. And he'll be just as petty as the next human being.

I think that's part of it—the dichotomy of Yoda's wisdom and power and knowledge, and the fact that he's also just like us with likes and dislikes and pettinesses. I always likened Yoda to a powerful figure like Winston Churchill who might be having to make great decisions about the war, and yet while he's doing it, he's wondering if he should take that last candy in the dish or not, because he wants it really bad. It's that paradox. I think it makes him more human. ☺

**JEDI MASTER (1-3)** Yoda in *The Empire Strikes Back*. **OPPOSITE:** As darkness falls, the venerable Jedi Yoda intently questions young Anakin Skywalker in *Star Wars: Episode I*.





# OZ FEST

Frank Oz was born May 25, 1944 (that's right—he shares his birthday with *Star Wars*) in Hereford, England, but he grew up in Oakland, California. In addition to his dual careers as director and puppeteer, Oz has also appeared as an actor in a healthy number of movie cameos, usually as some surly civil servant for director John Landis, as in the beginning of *The Blues Brothers*. Says Oz, "John's a friend of mind, and whenever he needs a character in a movie who's a jerk, he says, 'Get Frank Oz.'" Here then is a look at Frank Oz's still growing media output, in all its many facets:

## DIRECTOR

*The Dark Crystal*  
(1982; co-directed with Jim Henson)  
*The Muppets Take Manhattan* (1984)  
*Little Shop of Horrors* (1986)  
*Dirty Rotten Scoundrels* (1988)  
*What About Bob?* (1991)  
*Housesitter* (1992)  
*The Indian in the Cupboard* (1995)  
*In & Out* (1997)  
*Bowfinger* (1999)

## ACTOR

*The Blues Brothers* (1980)  
*An American Werewolf in London* (1981)  
*Trading Places* (1983)  
*Spies Like Us* (1985)  
*Innocent Blood* (1992)  
*Blues Brothers 2000* (1998)

## PUPPETEER

*Sesame Street* (1959 - )  
*Saturday Night Live* (1975)  
*The Muppet Show* (1976-80)  
*The Muppet Movie* (1979)  
*The Empire Strikes Back* (1980)  
*The Great Muppet Caper* (1981)  
*The Dark Crystal* (1982)  
*Return of the Jedi* (1983)  
*The Muppets Take Manhattan* (1984)  
*Sesame Street Presents Follow that Bird* (1985)  
*Labyrinth* (1986)  
*Muppetvision 3-D* (1990; Disneyworld film)  
*The Muppet Christmas Carol* (1992)  
*Muppet Treasure Island* (1996)  
*Muppets Tonight!* (1996-97)  
*Star Wars: Episode I The Phantom Menace* (1999)  
*Muppets from Space* (1999)  
*Elmo in Grouchland* (1999)



# VADER & FETT

## BLAST OFF IN NEW COMICS

by Peet Janes

REVISIT THE MASKED MEN IN *BOBA FETT: ENEMY OF THE EMPIRE* AND *VADER'S QUEST*

When Darth Vader first summoned a motley assortment of dubious characters aboard his Star Destroyer in *The Empire Strikes Back*, few *Star Wars* fans knew who any of these ragtag characters were, let alone their purpose.

But like so many other great scenes from the original trilogy, there was an undeniable suggestion of a much greater story lurking behind this meeting. The contrast between the stark lines, cool colors, and strict regimentation of an Imperial Star Destroyer's bridge and the police lineup of frightful characters immediately suggested both Darth Vader's relationship to the seamier side of the Empire, and the distance between the Empire and the rabble of the galaxy. Admiral Piett's comment about not needing helping from "that scum" introduced us to bounty hunters—and the prevailing attitude toward them as *Star Wars* outlaws unfit to do the Empire's work.

But Vader, Dark Lord of the Sith and ostensibly commander of Imperial Forces, was the one who had summoned them. He knew that those at the core of the Rebel Alliance would continue to elude their Imperial pursuers unless drastic, highly personal measures were taken, and bounty hunters—basically freelance judge, jury and executioners used to the lawless ways of the spacelanes—were his best chance at capturing the fugitives. In hiring the bounty hunters, Vader exposed a new side to his enigmatic character: the man of the immaculate, sweeping black cape and ebony helmet was not afraid to get his gloves dirty.

A cryptic remark by Vader furthered the idea of a history between the dark lord and the hunters. "No disintegrations," Vader admonished, his black-gloved finger waving in the face of yet another masked individual. In early viewings of the film, some fans who had read the daily newspaper comic strips (and remembered the animated portion of the "Star Wars Holiday Special") exclaimed, "It's Boba Fett!" Most of the audiences at that time had never

seen the mysterious, helmeted figure before, but even then, many were intrigued.

"At least he didn't look like a rubber alien—he actually catches the eye more in the scene on Cloud City where he appears behind Vader," says Boba Fett artist Ian Gibson. "He's enigmatic. He also looks like he's been through a war. I suppose many guys who have 'lost it' on their boards or blades can relate to the 'scuffed' look of his armor. It's the ragged romantic of Columbo's old coat or the P.I. who drives around in a beat-up Oldsmobile. He has the look of a survivor!"

From their first shared moments on-screen, there was chemistry between the masked men, a grudging acceptance of skill and power. Plus, there was an indicator of previous contact. Once again, George Lucas had succeeded in capturing viewers' attention by making them party to what remained hidden in his universe. Why did Vader admonish Fett? What previous episode made him single out the bounty hunter?

A possible explanation lies in the pages of the January release *Boba Fett: Enemy of the Empire*, a four-issue comic book series written by longtime Fett chronicler John Wagner, and illustrated by Gibson, previously of *Droids* fame.

*Enemy of the Empire*, a story set slightly before the events of *A New Hope*, introduces Boba Fett to Darth Vader for the first time, and further suggests that Vader had long been in the habit of engaging the services of unsavory characters. Vader dispatches Fett on a mission to retrieve a provincial militia commander—and the package in his possession.

But Fett can tell even before he leaves Vader's ship that the man formerly known as Skywalker is seeking something greater than

an AWOL soldier. He can also tell that Vader holds little trust for him. The actual mission of retrieving the target is almost secondary to Fett as he tries to second-guess the Sith Lord. And naturally, Vader finds himself becoming more and more involved, until the bounty hunter and fallen Jedi meet face-to-face.

While many fans rightly ask how anybody, including Boba Fett, could go up against Darth Vader, *Enemy of the Empire* scribe John Wagner has taken special care with the question, balancing the strengths of each character: Fett's resourcefulness versus Vader's dark-side Force ability; Vader's desire versus Fett's possession.

Artist Gibson, whose previous work in the *Star Wars* universe includes *Droids: Rebellion*, illustrates in an elastic, bigger-than-life style appropriate to both characters. Vader is imposing and brooding, while Fett is mostly silent, cunning, and excruciatingly clear in his objectives. There is no nonsense in either character, but in contrast, the world around them seems to go haywire wherever the masked men appear. The manic behavior of the people who encounter either Vader or Fett only serves to emphasize the nature of their characters, and show what sort of power they wield in the *Star Wars* universe.

A similar balancing act must occur in the new four-issue miniseries *Vader's Quest*, written by Darko Macan and illustrated by Dave Gibbons and Angus McKie, to be released February 12. Chronicling the period immediately following the events of *A New Hope*, the story begins with a revelation for Vader: the identity of the young pilot who destroyed the Death Star.

In early drafts of the proposal, Vader's search for the pilot's identity was to be revealed later, after Vader would be shown dealing with a galaxy very different from the one he had previously strode through unchallenged. But Croatian writer Darko Macan, whose moving, evocative scripts previously graced *Grendel Tales* and *X-Wing Rogue*



**HE'S ENIGMATIC. HE ALSO LOOKS LIKE HE'S BEEN THROUGH A WAR...  
HE HAS THE LOOK OF A SURVIVOR —ARTIST IAN GIBSON ON BOBA FETT**



BLASTING OFF: Cover artwork from *Boba Fett: Enemy of the Empire* by Ken Kelly.



# THERE ARE A LOT OF ORDINARY PEOPLE IN THE STORY WHOSE LIVES ALL GET TOUCHED AND CHANGED OR DESTROYED AS A PRODUCT OF VADER'S OBSESSIVE SEARCH FOR LUKE.

—WRITER DARKO MACAN ON VADER'S QUEST

*Squadron: The Phantom Affair*, took a much more cunning approach.

"The problem with the story was that Vader was supposed to find out about Luke in it," Macan explains. "This couldn't be the punchline, obviously, because everybody who's seen the movies already knows it, so I moved this discovery to the very first panel of the story and let the story unfold from there to Vader's attempt to capture Luke and hide the entire episode from Palpatine." Macan continues: "Hopefully, this way the story will remain interesting and might even fill in some gaps, showing the planting of self-destructive seeds for Vader, Palpatine and the Empire itself."

Getting to create the adventures of one of the most popular *Star Wars* characters has its risks, too, especially considering the importance of young Anakin Skywalker in Episode I of the new *Star Wars* trilogy. Many fans recognize that the *Star Wars* saga is in fact the story of Anakin/Darth, and that his character needs to be handled with a delicate hand. Isn't Macan afraid of the possibility of trivializing or lessening the extraordinary quality of Vader?



"Oh, yes! That's why he doesn't hold center stage," Macan says. "He's more like this dark presence that makes things happen by his very existence."

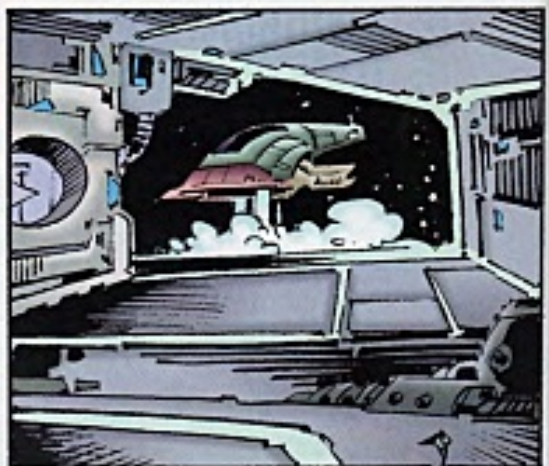
For Macan's story, Vader is legendary, practically a myth to most denizens of the *Star Wars* universe. "There are a lot of ordinary people in the story—Rebels, Imperials, bounty hunters, peasants, miners, noblemen — whose lives all get touched and changed or destroyed as a byproduct of Vader's obsessive search for Luke," he reveals. "That's one of the great things when you have a larger-than-life heavy like Vader: you can safely assume that everybody's aware of him and that he shapes events, sometimes even to his own harm, by his very existence."

In the writer's script, the search for Luke removes Vader from the abstract world of ruling the galaxy and drops him to a very personal and subjective level. This is a theme in the later films, and a strong testament to Macan's ability to write in a universe where the history is already established. Macan's scripts often include the sort of details that George Lucas peppered throughout the film trilogy, suggestions of further stories to be told.

Macan muses, "As a matter of fact, there's another story that I'd like to tell someday, which is almost entirely about myths and stories and speculations of Vader. The urban legends of the galaxy far, far away, if you will."

Macan's first *Star Wars* project, the *X-Wing* Rogue Squadron title *The Phantom Affair*, illustrated by fellow Croatian Edvin Blukovic, is still one of the series' most highly regarded story arcs, and Macan says his philosophy for *The Phantom Affair* and *Vader's Quest* is the same. "It's paying the debt to the fascinations of my childhood," says Macan. "I admire the lasting creations very much because there's a reason they've captured audiences' imaginations in the first place. My approach is to try to capture some of that original spirit, that original magic that hooked us all, and if I succeed in doing this, then I consider it a job well done, time well spent, the debt well paid."

For an event as auspicious as the revela-







tion of *Vader's Quest*, the visuals need to be treated with the same reverence. During the early development of *Vader's Quest*, then-Dark Horse editor Bob Cooper called Dave Gibbons, whose prolific history in comics already included many groundbreaking achievements. The epic *Watchmen*, a twelve-issue masterpiece created with fellow Briton Alan Moore and published in 1986 by DC Comics, is often counted among a handful of projects that redefined the superhero genre for the postmodern era, and was recently counted among *Entertainment Weekly's* Top 100 Greatest Works of Science Fiction.

More recently, Gibbons has collaborated with Frank Miller on the acclaimed *Martha Washington* series. Gibbons' work has a powerful human quality to it. Few artists working today are able to capture the calm or the urgency of a graphic narrative quite like Dave Gibbons.

But Dave defers to the writer, whose skills begin the process of creation. "I think the readers' knowledge of who Vader really is adds immeasurably to the enjoyment of Darko Macan's story," Gibbons says. "He really has caught the essential vulnerability of the character. His dialogue is masterly, and the problems of expression and body language he's sent me are an interesting challenge!"

Macan sends it right back to Gibbons: "Well, Dave is a great choice because his scope is unlimited—he can draw crowd scenes, alien cities, weird creatures, space battles, and other *Star Wars* trademark spectacularities as well as he can do quiet, human moments. His Vader possesses just the right mixture of bulky strength and elegant speed, not to mention cruelty and menace. From the moment he was onboard, I was dead certain this was going to be one fine comic."

Macan and Gibbons both remember their first meeting with Darth Vader. "I was lucky enough to see a press preview of the first



**BOTTOM LEFT AND TOP RIGHT:** Interior artwork from *Vader's Quest* by Dave Gibbons. **CENTER:** Interior artwork from *Boba Fett: Enemy of the Empire* by Ian Gibson.

*Star Wars* movie, way back in 1977," says Gibbons. "I, together with an auditorium full of usually unimpressable hacks, sat open-mouthed throughout."

Adds Gibbons, "It felt so right. It mixed all those medieval fables with the intensity of World War II movies and with all those cool Sci-Fi gimmicks. Vader was, and is, a great bad guy—the mask, the cloak, the hissing—memorable, archetypal, just right."

But what was it about the character himself that made this a worthy project? Gibbons says, "Well, bad guys always seem to be more interesting than good guys! Vader is also very enigmatic and, once his secret is revealed, a figure of great pathos. His looming presence ensures that he dominates nearly all his scenes."

Gibbons continues, "In my comics career, I've been lucky enough to do my versions of many popular icons (Superman, Batman, etc.) and Darth Vader is an equally mythic figure." Dave adds for emphasis: "Plus, his costume is one of the coolest ever!"

Both *Boba Fett: Enemy of the Empire* and *Vader's Quest* promise to bring to light a couple of the galaxy's most shadowed beings — one an irresistible object, and the other an immovable force. Sit back and enjoy the fireworks.

Peet would like to thank the entire creative teams of both projects for their help in assembling this article and the magnificent stories you're about to read.



# YELLOW OOLA

**GRAY-CORD LUKE AND THE BURGER CHEF**  
A TAWDRY TALE OF A HOT COLLECTIBLE LIBERATED FROM THE TRASH

by Steve Sansweet

There's still nearly half a year to go, but with everyone still high from that killer trailer, and Episode I preview product on the shelves, *Star Wars* is very much in the air.

More transitional toys will hit the shelves shortly. Plus, we have the classic *Star Wars* Lego line to look forward to soon—and it's a knock-out! Even before that, here's hoping that there was plenty of *Star Wars* under the tree or beside the dreidel for all of you.

## Oola-La!

I bought the *Insider* exclusive Oola and Salacious Crumb. I took off the tape on one side of the white outer sleeve and it ripped the black part of the side of the actual package right off. So on the other side, I just cut the tape and left it on the box. I tried to glue back the ripped part but it fell right off. What can I do to put it back without the rip being visible? Will the figure's value go down?

STEPHEN MATHOS Ada, MI

How come the skin of the Oola figure in the Oola and Salacious Crumb two-pack is yellow, not green?

ALEX FLEMING Coram, NY

uid called Bestine, which is a common thinner for rubber cement and can be found in some stationery stores. An okay substitute is cigarette-lighter fluid. But use care with either. They must be used in a well-ventilated place and with no open fires nearby. I don't know any way to restore the box. In 10 years or so, that Oola will be worth perhaps 25% to 50% less than one in a pristine box, so if that is of great concern, you might want to invest in another while they are still available from the Fan Club. Liberate your current Oola from her box and play with her or use her for display.

Alex, in certain light Oola does look more yellow than green, but her skin shade also varies in different photos and clips from *Return of the Jedi*. Based on what I've seen, the color on the action figure is pretty darn accurate.

## Strike a Cord

I recently purchased the Kenner Final Jedi Duel action figure set. I noticed a subtle difference in the three boxes on the toy store shelf. In two boxes the figures were tied to the back of the box with gray cords, but in



## HOW COME THE SKIN OF THE OOLA FIGURE IN THE OOLA AND SALACIOUS CRUMB TWO-PACK IS YELLOW, NOT GREEN?—ALEX FLEMING, CORAM, NY

At first I thought Alex was joking, but since his letter was typed in green ink, I knew that couldn't be the case. Perhaps he had found a rare variation, I thought. So I ever so carefully and oh so slowly peeled the tape from the carton... Oh, sorry Stephen. Your question was first.

Taking tape off anything is tricky. While I personally haven't had any such problem opening a bunch of my Oolas, I can see how it might happen. If a piece of tape seems particularly nasty or it's a piece that has been on for a while, I use a liq-

uid called Bestine, which is a common thinner for rubber cement and can be found in some stationery stores.

I purchased the figures tied down with the black cords, because it looked better. But that leads me to a few questions: 1) Is there a significant difference between the black/gray cords that could lead to an increase or decrease in value? 2) Which, if either, is the correct one? 3) Is one of them an indication of tampering? 4) Am I just being anal?

KEVIN SRIVASTAVA Washington, DC

Yes! A big Yes to 4). Geesh!

## Poster Boy

I own four *Star Wars* posters that I have never heard about before. It's a set made in 1977 by Coca-Cola and a fast food place called Burger Chef. The posters tell about Luke, Darth Vader, the two droids and Chewbacca.

ABOVE: The exclusive Oola action figure.





How much is the set worth and can I get more?  
**KYLE REZA** Laurel, MD



could not find them in Tomart's Price Guide.  
**GORDON GROSS** Oakland, CA

## ...I HAVE TWO STAR WARS PINS... MY PARENTS SAY THAT THEY GOT THEM AT THE FIRST SHOWING OF THE FILM IN BOSTON. HOW MUCH ARE THEY WORTH? —GORDON GROSS, OAKLAND, CA

You have what is probably the first set of multiple posters for the Star Wars trilogy, and they are very attractive. They are all pictured at the top of page 140 of the second edition of Tomart's Price Guide to Worldwide Star Wars Collectibles. Because so many of these posters were printed and the leftovers ended up in many dealers' hands, the price today is still a very reasonable \$5 to \$10 each. As for getting more, if you mean another set of the same posters, try local science fiction media conventions. If your question is about whether there were any additional character posters in the set, the answer is no.

### Frame Job

Will the freeze frames on the new action figures deteriorate? If so, can it be prevented?

Also, I have two Star Wars pins. They are round, dark-blue, have a starfield and in big letters: *May the Force Be With You*. My parents say that they got them at the first showing of the film in Boston. How much are they worth? I

Gordon, just about everything deteriorates over time. But there is no reason to believe that the film frame slides will turn to mush or start to disintegrate any faster than the action figure card or the figure itself. All things being equal, they should all show about equal signs of age in, say, 20 years.

The three-inch diameter pinback badges your folks picked up were made by Factors Inc., one of the early Star Wars licensees. They were probably made in the millions, and today can still be found for as little as \$1 to \$2 each. A photo and listing (BU1000) is on page 48 of the latest Tomart's Guide.

### Score Keeper

Where can I get Star Wars sheet music? I have the book with the Star Wars Special Edition logo on the cover from Warner Bros., but I have found the songs to be abridged. Was John Williams' complete film score ever released? Also, I was wondering where I could get the comic book *Empire's End* from Dark Horse Comics. I have never seen it in any store and the county library system does not have it.

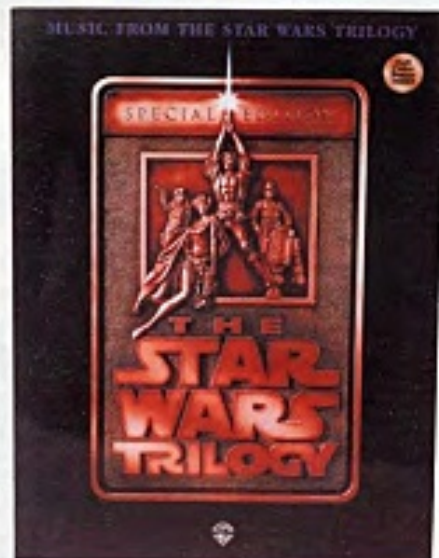
**ALAN CORDOVA** Mercer Island, WA

There has been a lot of trilogy sheet music

produced over the years, from individual pieces such as "Princess Leia's Theme" and "Lapti Nek" to softcover souvenir compilations like the one you have. There's even a book for one of my favorites, Christmas in the Stars. But finding a complete published score is a daunting challenge, mainly because there would be no need for it. Even in concert, the most an orchestra would play would be a long orchestral suite. The entire score would be hundreds, if not thousands of pages when you consider all the instruments in a 100-piece symphony. But you might come close if you go searching the Internet at sites such as [www.jumpmusic.com](http://www.jumpmusic.com). When I checked, it listed 33 different scores, including some drills for marching bands.

Finding *Empire's End* is an easier task. If you can't find the two-issue series or the trade paperback in the back-issue bins of your local comic shops, you can order it from Dark Horse. Simply look at the information in the back of

most of their Star Wars line or go to their web site, [www.darkhorse.com](http://www.darkhorse.com).



TOP: Two examples from what is probably the first set of multiple posters for the Star Wars trilogy, courtesy of the Lucasfilm archives. LEFT: May the Force Be With You pin, manufactured by Factors Inc., an early Star Wars licensee. ABOVE: The softcover souvenir sheet music book *Music from the Star Wars Trilogy*.



## Get with the Program

I purchased an item a few months back and I'm not 100% sure what it is. When I first saw this, it was described as an original theater manager's program that was supposedly sent to them in a white box before the release of *Star Wars*—even before it was completed and rated. Other than the *Star Wars* first advance Mylar poster, this is the only item I know of with the pointed W logo. I have only seen one other copy; it was in very poor condition and still it sold for \$100. One person told me that he remembers one being sold in the late 1980s at a major auction house in good condition but in a heavily damaged box for over \$500. What is the true origin of this piece and what is its real value?

MICHAEL D. POMEROY Wall, NJ



reporter dumped his copy. Thousands of copies were made, but most—like the one I rescued—were tossed into the circular file. I'd place a value on one in excellent condition at \$200 to \$300, considerably less in just good condition. As with any other items, auction prices are usually an aberration and don't set new highs for person-to-person sales.

described it, precisely because it is such a nice piece of art. I have no doubt that the cards you bought were originals—they are not worth enough money or sought-after enough for bootleggers to ply their slimy trade. But rare? Not with hundreds of thousands printed. The second edition of Tomart's Price Guide, which pictures all three of your cards on page 163, lists them at \$4 to \$8 each, but frankly, if you shelled out more than \$5 each, you overpaid.

## Incredible Cross-Stitches

My mom's only hobby in life is cross-stitching. I'd like to see her put her talent to good use by making me some *Star Wars* stitching. Do they exist? And if so, where can we get them?

JORDAN BAKER Vienna, WV

## RARE. THE SINGLE MOST OVERUSED WORD BY CLERKS AT ANTIQUE SHOPS WHO KNOW LITTLE TO NOTHING ABOUT WHAT THEY ARE SELLING.

—STEVE SANSWEET



## Back to the Drawing Board

While visiting Arizona I bought three Drawing Board greeting cards from an antique store. Two of them are birthday cards, one with a beautiful painting of the Max Rebo band and the other with an equally beautiful painting of Luke and Leia on a speeder bike. The other—my personal favorite—is a friendship card featuring Leia in a pink dress standing beside Wicket. All are dated 1983.

The store clerk, and the handwritten labels, said that the cards were both rare and originals. Could you please tell me exactly how rare they are?

Rare. The single most overused word by clerks at antique shops who know little to nothing about what they are selling. Drawing

Board was the greeting card and gift wrap licensee for all three films in the original trilogy, and they produced scores of different cards over a

seven or eight-year period, including a complete line of *Star Wars* Halloween cards. But the Jedi cards are indeed among the nicest, and I distinctly recalled the Leia and Wicket card when you

Ah, Jordan. Your letter brought a tear to my eyes; so few fans these days are as interested in their mother's happiness and well being. Alas, you'd have to take a trip in the wayback machine to find one of the Lee Ward's latch-hook kits from *The Empire Strikes Back* to even come close. There were nine different kits including multiples of the droids and Darth Vader, and the second edition Tomart's guide lists unmade kits at \$35 to \$50, but they are fairly scarce.

Please send your questions and comments about collectibles to: SDOUING THE GALAXY, P.O. Box 2898, Petaluma, CA 94953-2898. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.

TOP: The rarely-seen *Star Wars* logo with the pointed 'W' as used on a boxed promotional booklet sent to theaters. BOTTOM (left to right) From the coming *Classico Star Wars* Lego series: The fighter kit, Darth Vader figure, Luke Skywalker figure.

You were close. Your item is indeed scarce and special, since it is one of the very first collectibles with a *Star Wars* logo—an unusual logo that, as you pointed out, was used on the advance one sheet in December 1976. Your boxed booklet dates from around the same time and was an advance solicitation mailing to theater owners, seeking to stir excitement about an upcoming space fantasy so that they would book it for their theaters. Copies were also sent to selected members of the media. I got mine out of a wastebasket where a fellow





« **PROFILE** from p. 24

anything they have ever seen before," said Dudman. "But, I also think there is a nostalgia factor that's very, very powerful."

Indeed, Dudman said one of the most exciting aspects of his job was helping to decide which creatures from the previous *Star Wars* films to bring back to Episode I. "We really had to sit down and say to ourselves, 'Which were the most popular aliens? Which ones will people like to see again? Do they want the squid-faced ones or the three-eyed ones?' And then we said, 'We'll do 10 of those, 20 of those, 40 of those, but let's be sure they're ones that people are going to go, 'Hey, great! Look at that!'"

Dudman, of course, consulted with George Lucas to find out if he had any favorite *Star Wars* aliens that he'd like to see return to Episode I. According to Dudman, Lucas was particularly fond of Greedo, the infamous bounty hunter hired by Jabba the Hutt to apprehend Han Solo in the Cantina scene. So, Dudman said, expect to see some Rodians (Greedo's species) in Episode I.

But while Lucas favored the Rodians, Dudman said his own personal favorite species is the Ithorian, better known as the Hammerhead. "I remember the Hammerhead in the Cantina sequence, and I loved him—very simple, basic character, but there was some-

thing about him that I loved," said Dudman. "So I said to George, 'Please, whatever ones we choose, can we have some Hammerheads?' To which Lucas gladly gave the thumbs up."

Because many of the original molds and masks for such characters as Greedo or Hammerhead were either not archived at the time of *Star Wars* production or were not in good enough shape to be used again in Episode I, Dudman had to recreate many of these species from scratch.

As for creating new alien species for Episode I, Dudman estimated that he built 25 new creatures, many of which were based on designs that artists at Lucasfilm had originated. Said Dudman, "George has had people producing all sorts of concepts for a long time—a very talented group of artists at the Ranch churning out picture after picture of all sort of possibilities. When I started working on Episode I, it was literally a case of pinning these things to a wall and Rick McCallum going, 'George has approved all of these that we've given you. Now you can go through and tell us which ones are practical. Which ones can we do, and if we can, what are they going to cost? Can we take them to Tunisia? What would we be up against?'"

It was then up to Dudman and his department to figure out which designs were feasible

to create, and what was the best way to go about creating those creatures.

"The key to what we do is that there are tons of good ideas and there are millions of people who can create wacky aliens," he explained. "The game is whether or not you can actually make it function—whether you can make something reliable and you can fit somebody in it or you can make the mechanics to make it work and you can deliver it on time and it looks great."

While Dudman claims to not have a favorite creature in Episode I (after all, they're all his "babies," he said), he did mention he was particularly pleased with "a very large alien in the Senate called Horox Ryyder—he's got a huge pointed head. The Senators came across very well, too. But apart from that there wasn't any one thing that really got to me. It was a collection of things."

"I never worked on *Star Wars*, the original film, but standing in the middle of Mos Espa in Tunisia, surrounded by aliens—with a crowd of 70 to 100 people walking around in creature heads and with droids everywhere—that, to me, was a high point. All of us in my crew looked at each other and thought, God, we're here! It's just like it was before. And that was powerful." ☺

« **ACKBAR** from p. 63

one not very puppeteerable. So he asked if I was interested in taking his place in the movie.

"It was extremely exciting," Rose continued, "because I was young enough that when *Star Wars* came out, I was still quite young, and by the time the third movie came out, I was actually sitting in one of the ships."

One of the first things he did was to change the Snooties set-up so that the singer of the classic dance hit "Lapti Nek" could be operated from below (and no, that's not his voice doing the singing). Another change: Rose revealed that Salacious Crumb, who became famous as Jabba's psycho yes-man, wasn't originally slated to be teamed up with Jabba at all.

Instead, the character was going to be partnered with Ephant Mon, an obscure elephantish palace dweller (a photo of the two together can be seen in the powerhouse book *Star Wars Chronicles*). "Mike's idea was to do them as a double-act," Rose said. "He was going to wear the one [Ephant Mon] as a full-body costume and Salacious Crumb sat on his arm. But the big guy's head ended up being about 50

pounds, so it was all you could do just to do the one on his own, let alone puppeteer a hand puppet on his arm at the same time. So Salacious Crumb got separated from him at that point."

The separation was more like a liberation for the brazen Salacious—and Rose. Since bursting into the *Star Wars* saga with three characters (presumably the extra two were to make up for the two prior movies he had missed), Rose has continued to work as both a puppeteer and puppet builder for film and television, primarily in a series of successful British TV commercials.

After *Jedi*, Rose worked on such films as *Return to Oz*, *Teenage Mutant Ninja Turtles*, *High Spirits*, *Fierce Creatures*, and *The Muppet Christmas Carol*, as well as British TV's landmark

puppet satire *Spitting Image*, and two 1986 films for Lucasfilm: *Labyrinth* and *Howard the Duck*, for which he was the principal performer of the title character. More recently, Rose made the heads for the British children's television phenomenon *Teletubbies* and helped create a dragon for the upcoming *Dragonheart 2*.

Well all I can say to the producers of *Dragonheart 2*, or any other movie Tim Rose works on, is this: you'd better have at least three characters for him to play—that is, if you want your movie to be any good. ☺

Got a favorite SUPPORTING *Star Wars* actor you've never seen interviewed? Email your suggestions to Scott Chernoff in the *Star Wars* universe: [SWuniverse@aol.com](mailto:SWuniverse@aol.com).

Thanks to all readers who've sent in suggestions for actors to interview. So far, this column has interviewed the actors who played Lobot, Bib Fortuna, Uncle Owen, Aunt Beru, Greedo, Oola, Mon Mothma, Admiral Peltt, Admiral Mottl, General Madine, Red Leader, and now, Admiral Ackbar, Sy Snooties, and Salacious Crumb—but there are still plenty of unsung heroes left in the *Star Wars* universe. However, due to time constraints and the volume of mail received, I am unfortunately never able to respond to any emails personally. Please also note that this email address is for interview suggestions only, not Rebel Rumblings.



« **REBEL RUMBLINGS** from p. 8

*Infernal Machine* will be available for PCs and the Sony PlayStation, sometime in the second half of 1999.

## We love "Star Wars Rocks": Hip Hop, Tom T. Hall, and Other Crimes of Omission

I never write to magazines since it doesn't feel like they pay any attention, let alone print my letters. But I feel it's important to let you and all the other fans out there know that I loved your "Star Wars Rocks!" article in *Insider* #40. *Star Wars* had a super cosmic effect on music, which represents the soul of the youth. Right now, I have found the *Star Wars* and *Other Galactic Funk* record you mentioned, but I'm looking for Meco's *Empire Strikes Back*.

Being an avid hip hop fan, I don't feel you gave hip hop its due credit for upholding the *Star Wars* legend. MCs have proudly displayed their love for Lucas' creation throughout the '90s. Here's a list of just a few you missed:

In *Lords of the Underground's* "L.O.T.U.G." (1993), Do It All says, "Well I'm the Chief Rocka / Rips up like Chewbacca." In "Welcome" (1995), Erick Sermon raps, "I get without the Force of Luke Sky / Chewbacca, R2-D2 and the crew."

In the Fugees' "The Beast" (1996), Wyclef Jean says, "Meanwhile the government bring *Star Wars* from Glock to Glockers/ C.O.P. has an APB out on Chewbacca." Busta Rhymes raps in "Woo Hah! Got You All in Check" (1996), "Comin' through like G.I. Joe / *Star Wars* moving in like Han Solo." On Busta's 1997 song with A Tribe Called Quest, "Wild Hot," Q-Tip says, "Did you see 'im? No 'cause he move like the wind / In flight, counterattack like a Jedi Knight."

In the Wu-Tang Clan's "Hellz Wind Staff" (1997), Inspektah Deck says, "With the Force like Luke Skywalker / rhyme author / orchestrate mind torture." Wu-Tang's RZA, on his 1998 song "And Justice for All" with Method Man and Killarmy, raps, "Obi-Wan Kenobi swore before me."

If you know anything about hip-hop, you'll know these are leaders in the game, and they don't even hesitate to spit out metaphors about *Star Wars*. So I think it's time all recognize the respect this kind of music has been giving to the trilogy. By the way, I gotta give props to Hugh Fleming for his "Star Wars Rocks" artwork. Phat poster!

**GIULIANO A. FONTANEZ** Cedarhurst, NY

love your magazine! Thanks! It's great!

OK, now down to the business at hand: this letter is in response to Jon Bradley Snyder's great article in *Insider* #40, "Star Wars Rocks!" Although I absolutely loved the extensive article and always love to read about various *Star Wars* tie-ins and crossovers, I need to tell Mr. Snyder that he missed a few blatant bands/songs that have been inspired by the *Star Wars* trilogy. Sorry, they're not heavy metal, but it seems you've overlooked the brass power of ska!

The most recent *Star Wars*-influenced song was the maxi-single release of "Paradise," featuring "Our Wars" and "Our Wars (Dark Fader Mix)" by Detroit ska group the Insyderz. "Our Wars" features creative lyrics and a nifty swing-styled Cantina Band breakdown in the middle. On 1997's *The Supertones Strike Back*, Orange County band the Supertones sing, "Supertones strike back/ Just like Leia's father/ You hit, we hit back harder."

The 1996 funky self-titled rock album by Twin Sister is entirely *Star Wars*-influenced. Song titles include "Scoundrel," "Ben," "We Don't Serve Their Kind Here," "We Got Company," "He's No Good to Me Dead," "Safe and Sound (City of Clouds)," and "Forest Celebration (Instrumental)."

Hope you find this information useful!

**BRYAN BORGMAN** Mechanicsburg, PA

Thanks for a great article! Indie music is my bread and science fiction (i.e. *Star Wars*) is my butter. I've enclosed information on the band Pud's album, *I Was a Teenage Rancor*. The information is current and it can easily be ordered.

**CASEY SHERMER** Grants Pass, OR

The *Star Wars Insider* is my favorite magazine. I'm writing in response to the article "Star Wars Rocks!" I loved it! I looked over and over at your review about Meco's *Star Wars* synthesizer music. I found *The Best of Meco* and it was great! Being 13, it was my first taste of "pure disco." I love the way Meco puts sound bits like R2-D2 blurring out beeps or lightsabers clashing into his music. Keep up the good work, and may the Force be with you!

**GARRISON NEELY** Aiken, SC

Being a professional journalist, it seems I rarely have time to sit down and write a letter to the editor myself. However, after having read "Star Wars Rocks" in *Insider* #40, I wanted to share a couple of bits of information with

my fellow *Star Wars* fans.

Contrary to Mr. Snyder's entertaining and well-written article, Freddy Fender was not the only country music star to record a *Star Wars*-related song. In 1978, Tom T. Hall's RCA album *New Train, Same Rider* included a tune entitled "May the Force Be With You Always." To be fair, while I've always been a fan of Mr. Hall's, this particular tune isn't one of his best; still, it's far more listenable than most of what was passing for country music at that time and an interesting example of how the *Star Wars* phenomenon had permeated American culture in those days.

Incidentally, with regards to another George Lucas creation, your readers might be interested to know (assuming they don't already—*Star Wars* fans are a pretty intelligent lot, for the most part) that the Monkees mentioned that intrepid archaeologist Indiana Jones in the song "Regional Girl," one of the best tracks from their excellent 1996 reunion album *Justus*.

**JOHN A. SMALL** Tishomingo, OK

**News Editor,  
Johnston County Capital-Democrat**

Editor-in-Chief Jon Bradley Snyder replies: What are all these "Star Wars Rocks" letters? I thought I gave specific instructions just to send me records! But seriously—it's become quite clear that *Star Wars* music is more powerful than we can imagine. Because this article has been so popular we will be doing a follow-up to it entitled "Star Wars Rocks—The Special Edition" sometime next summer. Congratulations Giuliano on the excellent list of *Star Wars* Hip Hop references: I'm afraid you have exposed me for what I am—an old school dweeb who has not bought rap records on a weekly basis since 1991. Thanks to John A. Small for giving me a new purpose in life, namely finding that Tom T. Hall *Star Wars* record. And I've been told that there actually is a *Star Wars* calypso record. Thanks to everyone who sent in their lists of *Star Wars* songs and bands that were missed from my article. Please keep them coming—I will include them in the new article. Until then, keep on *Star Wars*in.

## Star Wars Party Tonight

You guys are the best! This is my first time writing, and I have a few things to say. Issue #40 came out a little late (or is it just me?), and I would run to the mailbox every day after school checking if it was there. It wasn't, until the 16th of October—my birthday!

Next I would like to respond to your *Star Wars* music article. You forgot my favorite *Star Wars* song of all time, "A New Hope" by Blink

I've been a member since 1993. I



182. The whole song's about how this guy is in love with Princess Leia, and you didn't mention it. Shame on you. (Just kidding.)

Next May, I'm going to throw the first-ever Duluth *Star Wars* party when the first prequel comes out, for all my friends at school—from the ones that are obsessed, like me, to the ones that haven't even seen the trilogy—and I need some ideas. If you could send me *Star Wars*-related recipes and games, I'd subscribe to the *Insider* for the rest of my life—and I mean it!

**PATRICK COLVIN** Duluth, MN

Well Patrick, I'd be surprised if it's the first *Star Wars* party in Duluth, but I can recommend Robin Davis' new book *The Star Wars Cookbook: Wookiee Cookies and Other Galactic Recipes*. Now where's that lifetime subscription? As for the magazine being late — no, no, we just delayed it so you'd get it on your birthday. Yeah, that's the ticket. Pretty cool, huh?

### Dig Doug

The interview with Doug Chiang that you published in *Star Wars Insider* #39 was awesome! I enjoyed this particular interview because Doug Chiang has my dream job. It was very interesting to hear about what he did in his childhood that helped him to become concept designer for *Star Wars: Episode I*. The continuation of the interview on *starwars.com* was also interesting, and I am pleased that you included information in the article about the second part of the interview. I thought that the artwork shown both in the magazine and at the Web site was phenomenal, and also complemented the interview well. I look forward to interviews with any of the other artists presently working on the *Star Wars* prequels and hope they will be as exceptional as the interview of Mr. Chiang.

**TOM PERKINS** Plymouth, NH

### Archie Goodwin

I wish to commend you on the ever-increasing quality of the *Star Wars Insider* over the past several years. One of the great aspects of the *Insider* is its articles. I am writing this letter in regards to your piece "The Passing of a Legend" (*Star Wars Insider* #38). As a great fan of the Marvel Comics run of the *Star Wars* comics, I was quite surprised and saddened to read that Archie Goodwin had passed away. His prolific works in the literary world of *Star Wars*

are among the finest ever published.

Like millions of other fans, I grew up with the fantastic adventures of our favorite *Star Wars* heroes and villains, many of which Archie Goodwin helped create. Many of the Marvel *Star Wars* comics are the best because Mr. Goodwin was able to effectively weave, albeit with noticeable continuity glitches he was not able to foresee, his tales into the rich tapestry of George Lucas' vision of the *Star Wars* universe. Instead of turning the struggle between the Rebellion and the Empire into a typical monthly superhero/supervillain slug fest, he was able to devise intricate plots that kept fans interested in what was going to happen from one issue to the next. Mr. Goodwin's ability to capture and effectively utilize that element to



maintain continued interest was essential in ensuring that his works would mesh well into the timelessness inherent in the *Star Wars* universe. He succeeded very well.

I know I echo the sentiments of many fellow fans when I say the *Insider's* article by Peet Janes was a fitting and well-deserved tribute to Archie Goodwin. I am encouraged by Dark Horse's plans to begin reprinting the best of the Marvel series. They are fantastic stories that need to be told again, not just to the new generation of fans but also to those of us who were there in the beginning of this cultural phenomenon, so we can revisit a series of tales and return to that magical time. Archie, thanks for the timeless memories.

**GLENN T. SCHENK** Greensboro, NC

### THX-PG-13

I have a very, very important question. Maybe this information isn't known yet, but do you know what the *Star Wars* prequels are going to be rated? I hope that it won't be PG-13, because I am 13 now but still not able to see most PG-13 movies, and I have a best friend and little brother who are under 13. It really

wouldn't be fair to the younger *Star Wars* fans like us. Please try to answer! Thanks.

**SARAH HARRISON** Monroeville, NJ

Fear not, Sarah. *Star Wars: Episode I The Phantom Menace* is expected to be rated PG, as were *Episodes IV, V, and VI*. Just like all three episodes of the original trilogy, George Lucas is making these movies for everybody in the family to be able to enjoy together—so your little brother should make it in too.

### Buy George

Many people don't agree with me, but I think they should make a George Lucas action figure. I mean, they have all the important guys that starred in the movie as action figures—

Luke, Leia, Han, Chewie, etc. Why don't they have the man who put it all together as an action figure? I admit it does sound a little stupid—like, what weapons is he going to have? It's not like he's going to beat up Boba Fett, Darth Vader, or some other bad guy with his director's chair. But it would be kind of cool to have a collectible George Lucas action figure. He's my idol. What do you think?

**ADAM HESTETUNE**

Burlington, NC

I think I want an Adam Hestetune action figure. But many people don't agree with me.

### Nobody Said Counting..., Part 2

I have one more statement regarding the Movie Line/Popularity Index (*Insider* #38) and the letter from Veda-Anne Ulcickas: there is one more Boba Fett line, which is "Ahhhhh" from *Return of the Jedi*.

**ANDY PHELPS** Golden Valley, MN

OK Andy, you got us. That makes five Fett lines, changing his score to 10 — still good enough for first place. ☺

Write to: REBEL RUMBLINGS, P.O. Box 111000, Aurora, CO 80042. Letters may be edited for clarity and space considerations. The *Star Wars Insider* is not responsible for any unsolicited material received. Due to time constraints and the volume of letters received, individual responses are unfortunately never possible. And no, we don't take letters by email.



## the last page

James Coker is an illustrator from Utilitron, Colorado who specializes in Science Fiction. This piece is titled "The Arrival of the Badly Planted." If you've got an idea for this page, or would like to submit your own work, write to: "LAST PAGE," c/o Star Wars Insider, P.O. Box 111000, Atlanta, GA 30304, for submission guidelines. DO NOT SEND ARTWORK WITHOUT GETTING GUIDELINES FROM US FIRST.







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